NOVEMBER 1, 1941

- Mozart the Modern
- Philharmonic at 100

MUSICAL COURIER

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MUSICAL COURIER

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N. Y. Orchestra Season Gathers Full Momentum

Mitropoulos Opens New Series of NBC Symphony—Stokowski Presents Novelties by Harris, Creston, Gould at Philharmonic

By HERBERT F. PEYSER

Speaking by the card it was the NBC Symphony under Dimitri Mitropoulos and not the Philharmonic with its trailing clouds of centennial glory that opened the New York orchestral season. Only two works, the D minor Symphony of Haydn (the 80th in Mandyczewski's enumeration) and Beethoven's Fourth, made up the program which for an exact hour (as against the ninety minutes of previous years) held the attention of a capacity audience in NBC's Radio City Studio 8-H on Oct. 7, two days before the Philharmonic got under way. If anything, the comparative brevity of this bill enhanced its charm.

The Haydn symphony is a departure from beaten tracks. Alfred Wallenstein and Fritz Stiedry have played it here but otherwise it is as good as virgin soil. Conductors might cultivate it to their profit. A product of Haydn's maturer symphonic period (it was composed, I believe, early in the 1780's) it has an uncommon freshness as well as a melodic bloom, a flavor of the soil and a concentration remarkable even for Haydn. Mr. Mitropoulos conducted it with abounding spirit, yet sufficient deftness of treatment.

Beethoven's Fourth I found rather less satisfying. This symphony is not sure-fire (like even such of the even numbered ones as the Second and the Eighth). It takes style, grooming and a particular affinity of spirit, and I am not wholly convinced it is supremely Mr. Mitropoulos' affair, for all this conductor's relishing dynamism and breezy vitality. The third movement went best because more definitely in his vein. But the finale ought to be the last word in polish and mercurial grace and, above all, the adagio should sing to high heaven in an ecstasy of lyrical rapture. The acoustics of Studio 8-H are always, to be sure, a more or less bedevilling fea-

(*Please turn to page* 6)

"In America the Message of Music May Still Be Proclaimed," Writes President

Chief Executive Felicitates the N. Y. Philharmonic-Symphony Society on Attaining Its Centenary

Among the notables who expressed their felicitations on the 100th anniversary of the New York Philharmonic-Symphony Society was President Franklin D. Roosevelt, who in a letter to Marshall Field, president of the board of directors of the orchestra, wrote as follows:

"In the record of a changing world, one hundred years is a long time indeed for any instrument of art to survive and to flourish. It is heartening to me to realize that in America the message of music may still be proclaimed as of old.

"Nowhere is this more clearly exemplified than in the splendid history of the Philharmonic-Symphony Society of New York as it enters the hundredth year of its abundant life, enriching an ever vaster audience of music lovers through the facilities of radio. I hope that the work of the society will prosper and the sphere of its influence will ever extend through long years to come."

San Francisco Opera Attracts Multitude

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Tenor trouble beset the San Francisco Opera Company a week before the opening of its 19th annual season when it became apparent that Jussi Bjoerling would not be able to leave Europe, while Tito Schipa couldn't make the right plane connections from South America. There were a few alarums and excursions, a few changes in casting, and the season got under way with performances in Portland and Seattle. This was the first time the company had invaded the Northwest.

Our season opened October 13 with Don Pasquale, and the seven performances so far given indicate that it will go down in history as one of the finest of the nineteen. Superb casts and beautifully adjusted staging, chorus and orchestra have marked every presentation. The repertoire has been equally good, with a marked accent on laughter.

Don Pasquale was centered largely in Salvatore Baccaloni, who had sung the role here before, but whose genius for comedy is always fresh, original and amazing. The crystal clarity of Bidu Sayao as Norina and the clean-cut singing and impersonation of John Brownlee were other major features.

(*Please turn to page* 14)

Worcester Holds Its 82nd Music Festival

By IRVING SCHWERKE

WORCESTER, MASS.—Worcester's eighty-second music festival, Oct. 6-11, was my first view of how such undertakings are carried off, for I suppose that Worcester is more or less typical of a general rule, in the larger provincial centres of our country. Like the Racine heroine, *J'ai voulu voir. J'ai vu.* And having seen, and heard, I greatly fear that the summary of my impressions will make no particular demand on the superlatives in the language and rather tend to the utterance of some disappointments.

Before the first ten minutes of mu-

(*Please turn to page* 7)

New Opera Forces Bow With Revival Of Mozart's Score

Cosi Fan Tutte Has Animated Performance by Young Singers under Fritz Busch—English Version of Pique-Dame Heard

By HERBERT F. PEYSER

Anyone passing the Forty-Fourth Street Theatre the evening of Oct. 14 might have gathered from the sights and sounds filling the neighborhood that the Metropolitan had moved, bag and baggage, a few blocks uptown and was in the throes of a particularly gala opening. Gleaming motor cars jammed the thoroughfare, discharging at the doors of the playhouse what seemed like nine-tenths of the Social Register in a frenzy of warpaint. Flashlights both outside and inside the house popped and blinded from eight till almost midnight. Resplendent throngs milled and shoved on the sidewalk, artistic notables and the merely rich elbowed small fry, while across the way rows of hypnotized onlookers gaped at the assorted wonders almost as the townsfolk and the countryside rustics used to do at Salzburg and Bayreuth. The police, of course, had their work cut out for them.

The occasion of all this gaudy and animated show was the inauguration of the New Opera Company, Inc., which aims to present more or less unfamiliar operas (sometimes in English) at prices somewhat less lordly

(*Please turn to page* 11)

AS THE NEW YORK PHILHARMONIC OPENED ITS SECOND CENTURY: guests of honor at the first concert of the season included, left to right, Miss Maude Reiff and Arthur Doremus, who received bronze medals commemorating the centennial of the orchestra; Mrs. Lytle Hull, member of Philharmonic board; Fritz Kreisler, Mrs. Kreisler, and Marshall Field, President of the Philharmonic board of directors, who with Mrs. Hull made the presentation. Miss Reiff is the granddaughter of Anthony Reiff, Sr., first vice-president of the Philharmonic Society and bassoonist of the orchestra; her father, Anthony Reiff, Jr., became a member of the first violin section and a vice-president and director of the Society. Mr. Doremus' father, Robert Ogden Doremus, was the first President of the Philharmonic who was not a professional musician.

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November 1, 1941
Sixty-Second Year

MOZART AT 30,
from an engraving by Carl Weber.

MODERN MOZART:

Called Himself "An Arch-Englishman"— Naturalized American, Da Ponte, Wrote Several of His Librettos

by

PAUL NETTL

Dr. Paul Nettl, noted musicologist, in this article writes of the relations of Mozart to the Western World, and in particular to Colonial America.

According to a recent table of musical statistics, the works of Mozart had the greatest number of performances in the United States, the next largest in England and the least in Germany.

Quite unlike the last war, the present conflict has not ostracized German music; indeed it would be senseless to banish the glorifiers of the ideals of liberty and humanity from the countries striving for them.

I do not have any information on the subject of the attendance of the Nazi leaders at performances of The Magic Flute or the Ninth Symphony of Beethoven. It would be fascinating to learn what a dictator's thoughts are when he hears Sarastro declaim: "In these holy halls revenge and hate are unknown." Or when the chorus intones in the Ninth Symphony: *Alle Menschen werden Brüder.*" ("All men will be brothers.") If the severe standards of the Cultural Commission are to be applied rigidly, a considerable part of classic music and of classic literature must of necessity be lost to the youth of Germany.

With the coming of the 150th anniversary of Mozart's death, celebrations in his honor will be held all over the world. According to Nazi regulations, what could possibly be permitted on the stages of present-day Germany to honor the great composer?

His Operas an International Heritage

And what about the important operas of Mozart? For example, the three dramatic works of the master, Così fan Tutte, Figaro and Don Giovanni? The man who wrote the librettos of all of them was the Italian Jew, Lorenzo da Ponte, an alias for his real name, Emanuele Pincherle Congegliano. Another difficulty is the fact that later in his life Da Ponte emigrated to America, and thus put himself in the category of the "International Jews."

In Germany, the attempt has been made for some time to class Figaro as a "real German opera," in which the 100 per cent German music has been hidden and spoiled by the Jewish text. Even 150 years after his death, Mozart was to be punished for his "international ways." For Figaro is definitely "international," with its music by an Austrian composer, to the words, written in Italian, of a Jew, Da Ponte who based the text on a famous comedy by the Frenchman Beaumarchais, which takes place in Spain. This, indeed, has made it into an opera of international fame and appeal.

The same is true of Don Giovanni, which, in addition, is written for performance in the Czech capital, Prague, and was performed there for the first time. You cannot Nazify these works without killing their very life and soul, and so, naturally, the theatres in Germany have to turn to Wagner, Lortzing and Weber; but when there is, by chance, a performance of Don Giovanni or Figaro, the name of the writer of the text is not published.

But what of The Magic Flute, the great "German opera?" Surely no German manager need have pangs of conscience about putting that on his repertory? But there's the rub! As everybody knows, that is an opera dealing with Freemasonry, which stands next to the Jews in the hatred and persecution mania of the Nazis. Not to speak of the text, and the famous lines of the Chief Priest pleading for tolerance and love among men?

A strange and funny circumstance is that the greatest broadcasting station of Germany, the Deutschland Sender, uses as its identification tune between the transmissions, the melody of the song, *"Ueb immer Treu und Redlichkeit."* This very melody is used by Papageno in The Magic Flute, he sings to it the words, *"Ein Mädchen oder Weibchen wünscht Papageno sich,"* (A girl or lady friend is Papageno's longing). This has attained the rank of a popular folksong in Germany to the words first mentioned above, and with these words it appeared for the first time in the collection of "Songs of Freemasons," published by Behaim in 1798.

"Freedom" Seen As Keynote

No form of political or philosophic reasoning is so opposed to the basic principles of classic music, and especially to that of Mozart, as the theory of Nazism. For the distinguishing feature of this classic music, the quality

A SOVIET PRODUCTION OF MOZART.
Scene from his youthful singspiel, Bastien et Bastienne, as given in a "20th Century version" by the Operatic Studio of the Leningrad Conservatory of Music, at the Salzburg Festival in 1928. On the stage are Bastienne, Colas and Bastien, and two Prompters, who interpolate remarks.

A "Mozart Year" for America

This is a "Mozart Year." Plans are all-pervasive for performances of the Salzburg master's works throughout the country, marking the 150th anniversary of his death, on Dec. 5.

Too little represented in the past on American operatic stages, Wolfgang Amadeus is to have full reparation this season.

The Metropolitan Opera is to revive The Magic Flute in English, and repeat its productions of Don Giovanni, on his anniversary, and Le Nozze di Figaro, which will open the season on Nov. 24, the first time a Mozart work has done so. The New Opera Company has just restored Cosi Fan Tutte.

With few exceptions, the principal orchestras of the country will pay homage with Mozartean programs. Choral music will be heard in churches and concert halls. In New York the Schola Cantorum will present the Requiem at its opening concert on Nov. 26.

MOZART AS A CHILD,
from a portrait made in Rome by Pompeo Batoni.

←

CLOSING APOTHEOSIS FROM THE MAGIC FLUTE,
as staged at the Salzburg Festival. The three figures in the foreground are the late Richard Mayr as Sarastro (centre), Maria Rajdl as Pamina and Josef Kalenberg as Tamino.

→

that differentiates it from that of the previous Baroque period is also the quality that separates it from the present world in Germany. For the Baroque individual, the man of the seventeenth century, is willing to subject himself to a higher power, be it God, his prince, or the social hierarchy.

The man of the classic period, however, best embodied in the persons of Goethe, Kant and Beethoven, believes in the freedom of the will, in the independence and liberty of the individual, in fraternity and tolerance, in all the principles of the French Revolution. The reaction to this is best shown in the philosophy of the Romantic Schopenhauer, with its resignation in the titanic battle against inexorable fate. For the Romanticist is consumed by his own fire, he exceeds the bonds of life and of classical standards of form. Schumann, Chopin, and Wagner are the typical followers of Schopenhauer.

The carrying-on-and-on of a definite motive, the strictly predetermined polyphonic treatments as if enforced by an invisible power, are characteristic of Bach's music and that of the Baroque period. The free melodic line of Mozart and of Beethoven, drawn from the sources of their own personality, and the sonata form, subject only to the laws of its own being, are the typical musical expression of their time. The "battle against fate" is a term again and again used by Beethoven; elsewhere he notes, "One must be brave to put one's hand into the jaws of fate."

Mozart is not so broad-minded or explosive as Beethoven. The single-mindedness, the harmony of his whole nature brings with it the divine harmony of his music, which expresses so eloquently the unity of God and the world of men. And more particularly, Mozart found musical expression for one side of the philosophy of his age, that is for the idea of humanitarianism, such as it is expressed in the priests' scenes in The Magic Flute, in Thamos, in Titus and in many choral and instrumental works of the great composer. This melody is that mild and pure strain, filled with superhuman warmth, those dignified and solemn tones so harmonious and chaste, which give unambiguous voice to man's relation to the universe as classical man saw it—that is, severity toward one's self, but tolerance towards others, with a strong determination and will to be the master of one's own fate. Here we have the fundamental truths of liberalism, of tolerance and democracy transposed into music.

Ties With England

Germany was ever the land of great musicians, and exported some of them to the West, especially to England, where not only were the conditions of life more favorable but the consumption of music was far greater than in the country of their origin. Nor is it a mere chance that both England and the United States attracted Haydn, Mozart and Beethoven particularly. Haydn, for that matter, came almost to be regarded as an English musician; he visited England twice and had his greatest triumphs in that country. Mozart was in England as a boy. He did not compose music as Haydn did, to English words, for we have only the motet "God Is Our Refuge" (Köchel 20) as his sole original English composition for voices, which the boy Mozart presented to the British Museum.

In later years, Mozart had a plan to write a cantata to celebrate General Elliot and Admiral Richard Howe when the English fleet, under the command of the latter, broke the Spanish blockade at Gibraltar. This Admiral is known to Americans from the War of Independence as "Black Dick." That Mozart did not complete this work, already sketched in Gibraltar, is due to the extravagant and poor text of the anglomaniac Jesuit, Michel Denis.

Indeed, Mozart shared the current Anglo-mania of his Viennese compatriots, calling himself an "Erz-Engländer," or "arch-Englishman, in one of his letters, and in 1787 expressed the strong determination to go to England and to stay there. His English pupils, Thomas Attwood and Steven Storace, joined the sister of Storace, Nancy Storace, the coloratura soprano who had created the role of Susanna in Figaro, in persuading him to carry out this idea. But the ways of fate are strange. In the end, Mozart, troubled by the thought of and the responsibility for his children, gave up the idea and—accepting the invitation of the Bohemian aristocrats — went to Prague to assist in the performance of his new opera, Don Giovanni.

Mozart in Early America

We know of no contacts that Mozart had in the United States, though his works were performed at an early date in this country. For example, the Boston Handel and Haydn Society soon after its founding presented the Requiem, and there exist records of other performances of Mozart's works in the early years of the 19th century.

It must be said, however, that Mozart did not have the early vogue in America of Beethoven, who was asked by the same Society in Boston to write an oratorio on an English text handed to him by the United States Ambassador in Vienna. But this fact was perhaps due to the circumstance that Beethoven lived at a time when the American Commonwealth was already consolidated, in the first period of "American prosperity," while Mozart's time was that of war and confusion. In spite of that, there exist a number of Mozart editions printed here, some authentic and some not.

And Mozart operas were performed here under the management of the most expert of Mozart interpreters, under Da Ponte himself. In 1824 Manuel Garcia led a troupe of opera singers to the United States. Let me quote what Da Ponte himself says in his Memoirs:

> "When I proposed to Garcia to perform my Don Giovanni with the music of the immortal Mozart, he broke into exclamations of joy and said to me, 'If we only have enough actors, we will perform it at once; it is the world's greatest opera.' However, there was no one in the group to take over the part of Ottavio and I offered to procure this character myself. The manager dreaded the costs, but my pupils, some friends and I clubbed together and paid for this actor. The opera was performed, words, music, actors and above all the singer Malibran, in the role of Zerlina, were admirable."

Thus America was privileged to hear in 1824 a performance of the opera led by the writer of the text. In this connection it must be remembered that Mozart himself had called Da Ponte to Prague when Don Giovanni was to be performed for the first time, in order to have him rehearse it with the Italian singers and to be the stage director. Though Da Ponte did not see this performance in Prague (having been called to Vienna by Salieri for the performance of Assur) he had the opportunity as an old man to fulfill the function entrusted him by the composer, here in New York.

(*Please turn to page* 11)

YESTERDAY: MARIA MALIBRAN
who sang Zerlina in the American premiere of Don Giovanni, New York, 1824, under the direction of the librettist, Da Ponte.

TODAY: A TABLEAU FROM COSI FAN TUTTE
as produced by the New Opera Company. Left to right, Perry Askam as Don Alfonso; Robert Marshall as Ferrando; Ina Souez as Fiordiligi; Pauline Pierce as Dorabella; Waldemar Schroeder as Guglielmo, and Andzia Kuzak as Despina. Photo by Fred Fehl

Orchestras In New York

(*Continued from page 3*)

ture that cannot be discounted in estimating an interpretation there. And I am fully willing to believe that acoustics were accountable for a want of orchestral luster in this symphony and for the way the trumpets sometimes menaced the balance of tone.

Philharmonic Presents Harris Work

The first Sunday afternoon session of the Philharmonic, on Oct. 12, filled Carnegie Hall only about two-thirds. Since Mr. Stokowski was in function and the program, by and large, popular in cut the responsible agency must undoubtedly have been the weather which invited rather to out-of-door pleasures. The conductor opened his bill with his transcription of the Andante Sostenuto, from Bach's violin sonata in A minor—a thing of richly enpurpled, inflated sonorities and sentimental inflections demonstrating how readily, given such treatment and investiture, Bach can be made to sound like the most confirmed nineteenth century romantics. This disposed of, Mr. Stokowski addressed himself to a performance of Beethoven's Seventh Symphony, the first half of which I found dull and featureless, the third and fourth movements much more enlivening; and I cannot agree with those who found grounds for complaint in the brisk tempi the conductor adopted for the Bacchic finale.

Before the overstressed and exceedingly theatrical performance of the Tristan prelude and Love Death, which brought the afternoon to a close, the program offered an Interlude for strings and percussion from Roy Harris' Folk Song Symphony, a kind of thumb-nail sketch which conceivably would be more intelligible if presented with the rest of the work. While I cannot honestly maintain that the piece inflamed me with a desire to acquaint myself at the earliest moment with the remainder of the symphony, I think it might have been fairer to perform it in its proper context. Under the circumstances it seemed extremely bustling and not very ponderable music, scored in a manner that to my thinking, obscured most of its thematic substance, of which I recall only a fragment of Irish jig.

Stokowski Ends Philharmonic Series

Leopold Stokowski completed his share of New York Philharmonic-Symphony centennial assignments on Sunday afternoon, Oct. 19, before an audience far more numerous and responsive than that of a week earlier. The concert had given no particular promise of excitement, for the program (repeated from the previous evening) consisted of such hard-worked matter as the César Franck symphony and Moussorgsky's Pictures at an Exposition (in the conductor's own garish instrumentation) with only a slender semi-novelty—the movement entitled Guaracha from Morton Gould's Latin-American Symphonette—for connecting link. However, in one feature at least the concert turned out to be altogether memorable.

This feature was Mr. Stokowski's extraordinary performance of the symphony. The piece is, of course, an established masterwork, which at this stage needs no defense. Yet it has been so unmercifully overplayed, not to say battered, that some of us have come to anticipate its encounter with dread. Mindful of some of Mr. Stokowski's ways with scores no less consecrated, I went to Carnegie Hall with a certain fatalistic resignation, prepared for anything. An hour later I felt persuaded that this unpredictable conductor is probably the greatest living interpreter of the work.

Indisputably he visited upon it some of those arbitrary nuances and departures he affects. But it was precisely these departures which made the performance monumental. The reading was to the last detail Mr. Stokowski's own, but unlike so much of his wayward originality, it turned out to be in the profoundest and subtlest sense creative. It stripped from the symphony drab accretions of routine which too long have been clinging to it and renewed and revealed it, much as Toscanini has a way of revitalizing works that seem weighted down with the torpor of desolate routine.

Mr. Stokowski accomplished this notable result by various means but chiefly through the tingling dynamic life that filled every bar of the three movements, an astonishing freedom of rhythm, an exceptionally sharp definition of melodic contours and an abundance of unusual retards and accelerations which gave a new element of justification to that sectional structure of much of the symphony, which so often seems a wearisome defect. Imagination and poetic vision motivated every phase of the lofty reading, which was one of the noblest things I have heard from this amazing conductor. The only danger is that it will set a standard for the symphony that few others will be capable of satisfying. The orchestra, at its greatest, played with gorgeous fire and a smoothness as of silken contacts.

Gould Score Included

Mr. Gould's brief movement was heard in Brooklyn last February when Fritz Mahler performed the symphonette in its entirety and later in a Mutual broadcast. The composer, who, it is claimed, began to compose at four, has been associated with the National Broadcasting Company and is arranger and conductor for WOR. The present piece, if not profoundly important, is chiefly interesting for its play of shifted rhythms and a certain spiciness of instrumentation. It utilizes for its rather tenuous substance Latin-American elements and has the merit of stopping after saying its little say. Mr. Gould was called several times to the stage after his work, which the audience received in friendly fashion. There was a big ovation for Mr. Stokowski after the Exposition Pictures. Yet every hearing of the conductor's highly bedizened orchestration of Moussorgsky's piano pieces induces a more poignant yearning for Ravel's still unmatched version.

Photo by Wendell MacRae

THE MANNES MUSIC SCHOOL ORCHESTRA

rehearses under the leadership of David Mannes, director of the school, in the attractively designed concert hall.

Photo by Lucien Aigner

RUDOLF SERKIN

with his daughters, Ursula and Elisabeth, in his New York apartment. The pianist, now on his annual tour of the United States and Canada, includes for October and November concerts in New York, Chicago, Boston, Montreal, New Haven, Pittsburgh, Toledo and other cities in those localities.

Other Ensemble Events

The first visit of the season to New York by the Philadelphia Orchestra and the closing of the initial phase of the Philharmonic-Symphony Society's jubilee season featured the past fortnight's orchestral activities in the metropolis.

Leopold Stokowski concluded his tenure of the Philharmonic podium and was to give way to John Barbirolli, regular conductor of the ensemble. Mr. Stokowski further introduced a Scherzo from Mortin Gould's Symphony.

Reginald Stewart was the first of a series of guest conductors to appear with the New York City Symphony, Joseph Szigeti being the soloist in the first hearing of a new orchestral and violin version of Ernest Bloch's Baal Shem.

George Hoyen, American conductor, led the same orchestra in a concert at the Brooklyn Museum Sculpture Court in the afternoon.

Philadelphians in Three B's

Philadelphia Orchestra, Eugene Ormandy conducting, Carnegie Hall, Oct. 14. Program:

Overture to Leonore No. 3, Beethoven; Suite No. 3, in D major, Bach; Symphony No. 2, in D major, Brahms.

Launching their New York series, the Philadelphians played to a house almost filled, which showed respect and even at times considerable enthusiasm for a program that was unexciting and played in the same manner. The tone of the orchestra has lost some of its satiny splendor, and now seemed broader, fuller and even a bit coarse, especially as concerned some of the brass playing. Mr. Ormandy gave a deliberate reading of the Leonore, with some over-accentuation of dramatic effects. The Bach lacked clarity and delicacy, especially when one remembers the erstwhile perfection of this ensemble's strings. The famous Air exerted its usual suave appeal and was well played.

As for the Brahms, in some ways the most elusive, veiled and elegiac of the composer's symphonies, the interpretation did not seem always to give full rein to the original flow of its pulsing life-blood. The conductor was at his best in the *allegretto*, which has a definite dance-like pattern. Elsewhere, this somewhat literal reading dwelt on rich tonal effects and allowed much of the threnodic spirit to escape in concern for details and elevating of secondary voices.

Stokowski Plays Own Arrangement and Creston Work

Philharmonic-Symphony Society, Leopold Stokowski, conducting, Carnegie Hall, Oct. 16. Program:

Prelude on chorale, Ein' Feste Burg, Stokowski; Symphony No. 1 in C minor, Brahms; Scherzo from Symphony, Op. 20, Paul Creston; Pictures at an Exhibition, Moussorgsky-Stokowski.

Philharmonic Orchestra auditors on this evening heard Brahms' first symphony led by Stokowski. That means they were given a strongly romanticized reading with tempi and accents individual to the conductor if not always to the music. However, it is late in the day to point out the idiosyncrasies of the flamboyant batonist from Holly-

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Superb Festival Chorus Again the Backbone of 82nd Worcester Sessions

(*Continued from page* 3)

sic had gone by, it was apparent that the impressive Worcester Memorial Auditorium is blessed with the defects of its virtues. The seeing is not always good and the perfection of acoustics is conspicuous by its absence. Perhaps something will be done about these matters before next festival-time?

Audiences in Gala Mood

The five evenings of the festival were attended by huge crowds, most of them capacity, the ladies in brilliant attire, the men, some in "evening" and some in "civilian." They were congregations to which a festival is apparently a festival—that is, an occasion for leaving critical judgment and artistic discrimination outdoors and for humoring the so-called festival spirit to the full, which means applauding, acclaiming everything that is done, however high or low its quality.

Thus, good and bad alike were given lusty salvos. The important question is: after the momentary excitement has subsided and the social glamor of the event has faded, what, of lasting value, remains in the heart of the festivalite? Has the week enriched him spiritually? Has it revealed to him new beauties in old, familiar things? Has he the memory of entrancing tone from voice or instrument, to carry with him as a permanent memento of a great artist's art?

More Use of Chorus Desirable

If the answers are in the positive, well and good. The danger of trying to cater to many tastes is that you end by discovering that you are catering to no taste at all. A tree is renewed by renewing its roots, not its branches. The roots of the Worcester Festival are choral, and it is only in strengthening them that festivals of homogeneous splendor and ever-increasing power can be realized.

I, for one, regretted that the chorus did not have more to do, and, like a recent writer, am "compelled to subscribe to Byrd's dictum: 'There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.'" And the Worcester voices are good, well sorted and ordered, and the ensemble 'capable of expressing all emotions, and of the most infinite subtlety." There were any number of things on the program that almost any one would gladly have exchanged for a good choral work.

Photo by Geoffrey Landesman

ALBERT STOESSEL

Photo Courtesy Worcester Telegram-Gazette

ARTISTS' NIGHT AT THE 82nd WORCESTER FESTIVAL.

Albert Stoessel about to lead the 400-voice Festival Chorus in its opening number.

Douglas Moore's Devil

The first concert measured up to the proverbial snare and delusion. The operas performed are too under-sized for a vast and defective hall, and one of them, so far as I am concerned, is not worth the trouble it occasioned: The Devil and Daniel Webster, play by Stephen Vincent Benét, music by Douglas Moore. What if a New Hampshire farmer did sell his soul to the devil and was rescued by Daniel Webster pleading his cause before a jury of dead souls? What indeed, but the ensuing music? "How temporary this contemporary music sounds," is too often the conclusion in such cases.

Harriet Henders is too buxom for Mary, a New England maiden, and her one eloquent passage, a prayer ending with *M'zpah*. Others in the cast were David Otto (Daniel Webster), Hugh Thompson (Jabez Stone), Donald Dame (Scratch), Robert Harmon (Fiddler), W. Roscoe Fletcher (Justice Hathorne), and Richard Court (Clerk). Nobody seemed at home in any part of the opera, and when Daniel finished his ranting and the dead souls went back to hell, what a welcome relief it was!

L'Heure Espagnole (The Spanish Hour), by Ravel, fared worse than its predecessor. There was, and quite naturally so, a complete lack of French *esprit*. And as neither the words (in English, and of which three or four were occasionally understandable) nor the music effervesced *à la française*, the show inevitably settled down on a saving factor of fool's-play: the unsuspecting muleteer carrying men up and down stairs, in grandfather's clocks, to and from my lady's chamber.

The costumes suggested a Spain one has never seen, and the acting was self-conscious from start to finish. Leota Lane, as Conception, looked like a Swedish beauty rather than a Spanish, and her sprightly comportment was quite in line with one of Hollywood's best traditions. The remainder of the cast, visible, officious, ineffective, comprised Hugh Thompson (Ramiro), David Otto (Don Inigo), Donald Dame (Don Gonzalvo), Robert Harmon (Torquemada).

Choral Passages Impress

At the second concert the chorus entered the scene, and what a joy it was to hear it! What a splendidly trained "instrument" it is, and how beautiful Albert Stoessel (he had the Herculean task of conducting the entire festival—all power and admiration to him) makes it respond to each and every sensual and emotional inflection in the music.

Purcell's chorus, from Ode for St. Cecilia's Day, was given glorious expression. A group of choruses by 16th century composers — Aichinger (Regina Coeli), Fevin (Descende in Hortum Meum), Palestrina (Alma Redemptoris Mater), Byrd (Ave Verum), Gibbons (Hosanna to the Son of David)—was full of crisp and fluent coloration and models of nice vocal finish and stylistic nobility.

Another high point of the evening was pianist Sanroma's appearance as soloist in the MacDowell D minor concerto, which he played with scintillating, clear-cut tone and emotional insight. His appropriate encore was MacDowell's To a Wild Rose.

Villa-Lobos Work Thrills

The outstanding thrill of the concert was Choros No. 10, by Villa-Lobos, Brazil's "Rabelais of modern music" (the expression is from one of my articles published in 1925). Years ago, when I first called America's serious attention to this composer, it brought me the recompense of considerable invective, and it is gratifying to observe that all the orchestras and choruses have since "discovered" him and are having great success with his music.

To the uninitiated, Villa-Lobos' music is apt to be disturbing, shocking, painful, or baffling. It is a many-sided music, ferocious, savage, sweet, gentle, smiling. It comes with turbulent force, and strikes with the power of the strange and unknown. It is not the synthesis in Villa-Lobos' music of the ethnic elements of the Portuguese, Africans and Indians that makes it remarkable, but rather the fact that it discloses a "new entity," or the specific character of a people that is commencing to define itself intellectually, artistically, and morally—a people "whose cosmos is fit for the gods and dreams." This, of course, quite escaped those members of the audience who had time to giggle at this or that detail in Villa-Lobos' instrumentation.

The program also included Albert Stoessel's orchestration of Adagio (Fantasia) and Fugue in G Minor, by Bach, and Prelude to the Mastersingers, by Wagner

Third Concert Includes Novelties

The third program might be likened to Egypt in one of its leanest years. Not that Beethoven's Fifth Symphony is lean, but its performance was. Old bones rattled in Goldmark's In Springtime Overture, and Robert Delaney's oh-so-barren John Brown's Song, for chorus and orchestra, and Jaromir Weinberger's Under the Spreading Chestnut Tree (variations for orchestra), were—well, they just were. Holst's Hecuba's Lament, for contralto soloist, women's chorus and orchestra also turned out to be pretty static.

Had it not been for the presence of a charming personality, Anna Kaskas, con-

(*Please turn to page* 14)

VOCALISTS AND PIANISTS FEATURED IN NEW YORK CONCERTS

Although pianists dominated the opening fortnight of the New York concert calendar, vocalists were also present, if in fewer numbers than will occur later in the season. Nor were ensembles missing, with the Henry Hadley Trio and the Farbman String Symphonietta both starting new periods of activity.

Carlo Morelli, heard heretofore in opera locally, made a profound impression at his recital appearance in Town Hall. Carnegie Hall, as related elsewhere, was devoted primarily to the orchestral field.

Also heard during the period were Isabel French, soprano, assisted by René LeRoy, flutist; Salvator Manetto, violinist; Maxim Schapiro, Abbey Simon and Michael Zadora, pianists; Betty Paret, harpist; Lillian Stephens, soprano; Alfred Hopkins and Rufus Gibson, tenors, and John W. Branch, bass-baritone. A modern version of The Mikado was given by James A. Brown Tuthill.

E. ROBERT SCHMITZ pianist, will play six rarely heard Debussy Etudes at his Nov. 7 recital in Carnegie Hall, New York. Mr. Schmitz recently completed a series of six lecture-classes in New York City, and will give a similar series here early in April. On Nov. 12 he starts his transcontinental tour in St. Louis. Mr. Schmitz' new transcription of Ravel's Pavane pour une Infante defunte is scheduled for release this month by Associated Music Publishers.

Alfred Hopkins in Schubert Cycle

Die Schöne Müllerin cycle of Schubert was the work chosen by Alfred Hopkins, tenor, for his Oct. 6 program at Carnegie Chamber Music Hall. Although Mr. Hopkins' diction might have been questionable at times, his interpretations more than made up for this. He has a well placed voice, capable of projecting a wide range of color, which he used to advantage in creating the various moods. Vernon De Tar was accompanist.

Hadley Trio Plays Premieres for NAACC

Opening the ninth season of the National Association for American Composers and Conductors, four unpublished works by Americans were played at Carnegie Chamber Music Hall on Oct. 7, by the Henry Hadley Trio. The audience was large and included leading musical figures, three of the composers being present and taking bows. The concert opened with the late Henry Hadley's Trio in G minor, op. 132, the warm, romantic measures of which had appropriate interpretation by the artists, Marjorie Fulton, violin; Sidney Edwards, cello, and Ralph Angell, pianist.

The second work heard was the Second Trio of Harold Morris, which proved a particularly well integrated score, exhibiting a personal idiom in its colorful movements, Passacaglia (Adagio), Allegretto non troppo, Adagio and Double Fugue. The Trio, op. 37, of Mortimer Browning, a compromise between Romanticism and Modernism, seemed less of a piece as to style and logic of development, but had some lyrical glow associated with this composer's songs. Finally came a clear and folk-like Suite for Trio by Elliot Griffis, scored with economy and charmingly spirited, if the closing Dance and Masquerade seemed more filled with popular ballroom motifs than the opening Processional and Pastorale.

Proceeds of the concert went to the Publication Fund. Sigmund Spaeth spoke of the work being done by the association and of branches being established in other cities, and told of its participation in the recent NFMC convention and the coming one of the MTNA.

Betty Paret, Harpist, in Own Suite

The initial recital in a series at the Barbizon, the recital division of which is now under the direction of J. Maxwell Roche, was given by Betty Paret, young American harpist, on Oct. 7. The pleasant concert room of the hotel was comfortably filled with an attentive audience, which warmly applauded Miss Paret's program. The list included works of Handel, Haydn, Pierné, de la Presle, Gretchaninoff, Tournier and others, particular effect being scored by the virtuosic Impromptu-Caprice by Pierné. Miss Paret has a sonorous tone, a nice technic, rich feeling and sincerity as especial attributes of her work.

Her own suite, American Miniatures, written as she related, for young harpists, pleased especially in the imaginative, eerie section entitled Skyscraper Lullaby. Other descriptive subdivisions, some using folk-like themes, were Darky Dance, Merry-go-round at a Country Fair, Mist over the Rockies, Dreams of a Covered Wagon, and Shoddish Up and Down. There were encores and many recalls.

Isabel French and Co-Artists Heard

An artistic recital by musicians of mature talents and fine taste was given in Town Hall on Oct. 10 by Isabel French, soprano, assisted by René LeRoy, flutist, with George Reeves at the piano. The soprano, associated with Boston activities, where she is a faculty member of New England Conservatory, was last heard in New York about five years ago. She sang with ardor, purity of style and vocal expertness in a wide list of works including Bach's Süsser Trost and an aria from the Coffee Cantata and Handel's Sweet Bird, all with flute obbligato; Schubert's Im Abendrot and two Suleika songs, Wolf's St. Nepomuks Vorabend and Mignon, Rousel's Rossignol, mon mignon and Ciel, aer et vens, and Ravel's Flute Enchantée, again with Mr. LeRoy co-operating ably. A final bracket of Canteloube's Songs of Auvergne closed the list.

Miss French was at her best in the modern Gallic works. Throughout, she showed felicities of interpretation and ability to project her clear voice with rounded, well-covered tones. She has also a personality of wit and charm. Mr. LeRoy played a Handel sonata, Debussy's Syrinx and Rimsky's Bumble Bee in masterly fashion. Mr. Reeves was a subtle, polished and highly able piano co-artist.

Salvator Manetto in Violin List

A busy afternoon at Town Hall, Oct 12, included a violin recital by Salvator Manetto at 5:30, closely following a program of modern Russian music under other auspices. Mr. Manetto, with Vladimir Padwa at the piano, essayed Vivaldi's sonata in A major, that by Handel in E major, the Wieniawski Concerto in D minor, and shorter works by F. Fiorillo-Manetto (Air on G String, first performance), Beethoven, Dvorak-Kreisler, De Falla-Kochanski, Ravel and Paganini (24th Caprice, with piano accompaniment arranged by himself). The artist scored particularly with appealing tonal qualities and suave cantilena in the slow movement of the Handel, if his sense of style was not at all times impeccable. Considerable virtuosity was shown in the Wieniawski; elsewhere, through nervousness, phrasing, accent and other details suffered at moments. Mr. Padwa was an able piano associate, whose feeling for the spirit of the works was superior. The audience was cordial.

Carlo Morelli, Baritone, in Recital

The Inter-American Cultural Association, Inc., presented the Chilean baritone, Carlo Morelli in Town Hall on Oct. 12. Mr. Morelli is well known here and in Chicago, for he has sung with the Metropolitan and Chicago Opera companies. This, however, was the first opportunity for New York concert-goers to become acquainted with him as a recitalist It is apparent now that he is definitely established in the concert field.

Italian songs by Donaudy and Buononcini served as the program opener, and a group of Spanish songs closed it. Also heard were a French group by Debussy and Hahn, and an English song by the singer's accompanist, Miguel Angel Sandoval. Morelli is a sensitive musician with a rich, pliable, and virile voice that he uses with intelligence and skill. Especially noteworthy was the manner in which he adapted his voice to the French songs. Their style is far removed from operatic demands, yet the delicate passages were sung with artistic restraint and were beautiful in tonal quality. A skillful use of mezzo voce was employed, and good taste shown throughout.

In direct contrast were operatic arias from Don Carlos, Andrea Chenier and Leoncavallo's forgotten opera, Chatterton. This portion of the program was presented with abandon, and the artist's technique, coupled with the authentic interpretations, brought a long and warm response from the large audience.

Rufus Gibson Sings

Rufus Gibson, Negro tenor, presented excerpts from Bassini's La Serenata, numbers of Beethoven, Brahms, Duparc and Faure and a group by American composers as well as several Spirituals at Carnegie Chamber Music Hall on the afternoon of Oct. 12. With George Robert as a praiseworthy accompanist, Mr. Gibson, not a newcomer here, sang sensitively and with a voice that was generally attractive.

Maxim Schapiro Returns

Making his first New York appearance in 11 years, Maxim Schapiro, Russian pianist, now of San Francisco, proved a virtuosic player in his Town Hall concert on Oct. 13 His program denoted a catholicity of taste comprising Handel's F sharp minor suite, Mozart's variations on Sarti's Come un' agnello, Milhaud's Album of Mme. Bovary, two Fairy tales by Medtner, with whom he had studied, the flamboyant B minor sonata of Liszt and some Chopin, Debussy and Albeniz. Temperament, sweep and authority were facets of his art in which were disclosed also sensitivity and delicacy, especially in the Mozart and Milhaud numbers. Encores were demanded by the good-sized audience.

Michael Zadora Plays at Carnegie Hall

A fourth New York recital by Michael Zadora, pianist, particularly known as a disciple of Busoni, was given at Carnegie Hall on Oct. 15. Mr. Zadora, born in New York, has had a versatile European career, particularly as a pedagogue. His approach to music is earnest, weighty and predominantly stressful of mechanical factors. His latest program was a stern one, including Beethoven's sonata in E flat major, op. 27, No. 1, and fifteen Eroica variations; Schumann's Kreisleriana, and six Liszt-Paganini Caprices. The best moments, so far as aural charm and sympathetic quality were concerned, came in the Beethoven *adagio* and the sixth section of the Schumann. Warmth and poetic quality here came to the fore

Despite a formidable technic, on the interpretative side there were suggestions of caprice and arbitrariness in Mr. Zadora's treatment of certain pages. The Liszt transcriptions were dramatic, despite some debatable details of phrasing, accent and note values. At the close there were a number of encores, the pianist scoring particularly with a calm performance of a Mendelssohn Song without Words. The audience was a capacity one and responsive.

Abbey Simon Returns

Abbey Simon, who last year presented his Town Hall debut recital as a Naumburg Foundation winner, returned there on Oct. 15 in a standard list of piano numbers. Opening with the Bach-Liszt organ Fantasia and Fugue in G minor, his program also included a Beethoven sonata, op. 28 in D major, Schumann's Kreisleriana, several Brahms and Chopin morceaux and Debussy, Prokofieff and Albeniz-Godowsky items. Mr. Simon proved well-grounded technically, if somewhat precise in his approach. There was a refinement and nicety of style about his pianism and occasional moments of brilliance. One wished however for more expressive and inherent

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feeling as though the young player was somewhat timorous about permitting his emotional reaction to his numbers being heard. He played more as a talented scholar whose development is yet to be attained.

Tuthill Presents Modern Mikado

Under the production name of Shamus O'Toole, Inc., James A. Brown Tuthill presented a modern, "streamlined" version of Gilbert and Sullivan's The Mikado in Barbizon-Plaza Concert Hall on Oct. 15. Mr. Tuthill and Edith D. De Lara played the accompaniments on two pianos. The cast included Pamela Wood as a fetching and mischievous Yum-Yum; Jack Millard as a personable and fine-voiced Nanki Poo; Bruce Hamilton as a droll Ko-Ko; Betty Ashley, the vengeful Katisha; Roy M. Johnston as an enjoyably pompous Pooh Bah; Frederick Bell, a hard-bitten, ironic Pish Tush; Kendall Crawford as the capricious Mikado; and Marjorie Hayward and Sandra Ralyi, delightful as Pitti Sing and Peep Bo. There was also a small mixed chorus.

The action was amusing, if at times a trifle less subtle than one is accustomed to in traditional versions. The makeup of the characters was skillful. Stage direction was under Paul Kirk Giles. On the musical side, there were some promising voices exhibited. After the condensed and somewhat "modernized" version of the operetta, an "olio of specialties" was offered before a sizable audience by various members of the cast.

Lillian Stephens' Recital

Lillian Stephens soprano appeared in Carnegie Chamber Music Hall on the evening of Oct. 16 with Helen Chase, her teacher, at the piano in place of the scheduled John Daley. Her program included Handel and Scarlatti airs, the Ernani Involami aria from Verdi's Ernani, much Lieder, a group in French and an aria from Massenet's Heriodade. The soprano was apparently nervous for not all her tones were produced freely. The best work was in the lower and middle register. As an interpreter of the Lied, Miss Stephens was at her best in the lighter numbers as the Brahms' Feinsliebchen, Do Sollst Mir Nicht Barfuss Gehn and Reimann's Spinnerliedchen. Miss Chase was a collaborating associate throughout. The audience was large and applausive.

Farbman String Symphonietta Returns

The Farbman String Symphonietta returned to Town Hall on Oct. 17 and repeated the success of its debut a year ago. Fourteen sensitive and skilled musicians directed by Harry Farbman opened the program with the Vivaldi-Mistowski Concerto in G minor followed by the Mendelssohn Sinfonia, No. 9 (first New York concert performance). Although the first two works received superb readings, the high spot of the evening occurred when the unusually gifted pianist, Edith Schiller gave the first New York performance of Anis Fuleihan's Epithalamium. The composition is in the form of variations for piano and strings and has as its theme a traditional Lebanese epithalamium The variations are expertly devised and at the same time possess distinct contrast in rhythms and mood. The composer, soloist and musicians received an ovation and were recalled many times.

The program was completed with the playing of Five Pieces, op. 44, by Hindemith and the Bartok-Willner Roumanian Dances with Arnold Eidus playing the solo violin.

Ethel Elfenbein in Piano List

In her first recital at Town Hall on Oct. 19, Ethel Elfenbein appeared as a pianist of advanced technical equipment. She has a smooth and velvety touch. Each passage in her reading of Schubert's posthumous Sonate in B flat major was meticulously moulded, and she offered especial tribute to the moods of Beethoven's Bagatelles, numbers 1, 3, 4, 5 and 7. The highlight was her vivid interpretation of the Fountain of the Acqua Paola by Griffes. The program included also works of Milhaud, De Falla, Mompou, Villa-Lobos, an Intermezzo and Capriccio of Brahms, Schumann's poetic Faschingsschwank aus Wien, and several encores to please a responsive audience.

Anne Judson Premieres Songs

Anne Judson, American contralto, presented an interesting and well balanced program in Town Hall on Oct. 19. First New York performances were given of two songs by Zubeldia, one each by Farga, Alberti, and Kalisz, and of two Bach arias, from the eleventh and seventy-fifth cantatas. The singer also presented Schumann's complete Frauenliebe und Leben cycle.

Miss Judson possesses a well-placed and rounded voice which she uses to good advantage in quiet, legato passages but which suffers from faulty projection in fortissimi. There was ample compensation, however, in the artist's musicianship and diction. Solon Alberti was the accompanist, and Philip Frank played the violin obligati for the Bach selections.

John W. Branch in Debut

A capacity house with additional seats on the stage greeted the Negro bass-baritone, John W. Branch, at his debut in Carnegie Chamber Music Hall on Oct. 19. Mr. Branch's long and difficult program opened with a group of early seventeenth century songs by Monteverde, Caccini and Carissimi, and three songs by Handel. These were followed by songs of Beethoven, Brahms, Rubinstein, and Wolf. The second half of the program was devoted to English songs and Negro Spirituals.

In the first half of the program, Mr. Branch was at his best in the German songs. With excellent diction and intelligent interpretations he seemed to capture the spirit of the text. His mezzo voce has a smooth velvety texture and was used to advantage in Hugo Wolf's Wiegenlied The Spirituals drew a tremendous ovation. Ramualdo Sapio, who was the accompanist is also the artist's teacher.

Photo by James Abresch

ISABEL FRENCH

American lyric soprano, was heard at Town Hall, New York, on Oct. 10 with René Le Roy, flutist and George Reeves, pianist, assisting. She will be heard in recital in Newport, R. I., Nov. 1.

Photo by James Abresch

MICHAEL ZADORA,

pianist and teacher, gave his first Carnegie Hall, New York, recital on Oct. 15. A pupil of Busoni, Mr. Zadora, who was associated with that composer in Europe, where he concertized and taught, is president of the Busoni Society.

Four Louises in Concert

J. Maxwell Roche, recital director of the Barbizon Recital Hall, presented Louise Richardson, soprano, Louise Hillyer, contralto, and Louise Stanley and Louise Haydon, pianists, in a joint program under the name The Four Louises on Oct. 14.

Cleveland Opens Orchestral Year

Rodzinski and Men Are Feted in Initial Event

By ROSA H. WIDDER

CLEVELAND.—Severance Hall held excitement at highest pitch when the music season was officially opened. An overflow audience greeted the Cleveland Orchestra, now in its twenty-fourth season, and Artur Rodzinski, beginning his ninth year at the helm. Weber's Euryanthe Overture was followed by Beethoven's Fifth or "Victory" Symphony; the response was ovational. Sibelius and his brooding Fifth was heard after the intermission in an overwhelming performance — Russia was represented by a dramatically stirring reading of the Tchaikovsky Overture 1812 — after which the National Anthem found conductor and audience joining the orchestra.

Ten new orchestra members including Hugo Kolberg, concertmaster, brought new fresh blood to the ensemble; they played with obvious enjoyment. The second pair of concerts was devoted to Brahms, including the Haydn Variations and Fourth Symphony. Severin Eisenberger, piano soloist for the First Concerto, gave an admirable, tonally beautiful performance, for which he was recalled time and again by an enthusiastic audience.

Rodzinski and the orchestra also functioned at the Community Fund opening; Margaret Speaks, soprano, and the talented young Cleveland pianist, Eunice Podis (in the Tchaikovsky Concerto) were featured soloists.

Miss Podis also inaugurated the Fortnightly Musical Club's winter series with a group of solos ranging from Bach to Ravel, all of which were superbly set forth. Two groups of vocal numbers were supplied artistically by Grace T. Davidson, contralto and Kathreen Britton, soprano.

Kenneth Spencer on Tour

Kenneth Spencer, basso, who made his Town Hall, New York, debut last season, has completed a series of concerts in Iowa, Minnesota and Winnipeg. Mr. Spencer concludes his third transcontinental tour in November with concerts at Brandon, Regina, Edmonton, Saskatoon, Calgary, Medicine Hat, Vancouver and Victoria.

Novotna to Open Haarlem Philharmonic Series

Jarmila Novotna, Metropolitan Opera soprano, will open the fiftieth season of the Haarlem Philharmonic Society on Nov. 13 in the Waldorf-Astoria Hotel, New York. Mme. Novotna will appear with the New Friends of Music Orchestra.

Boston's Symphony Hailed in Seasonal Debut

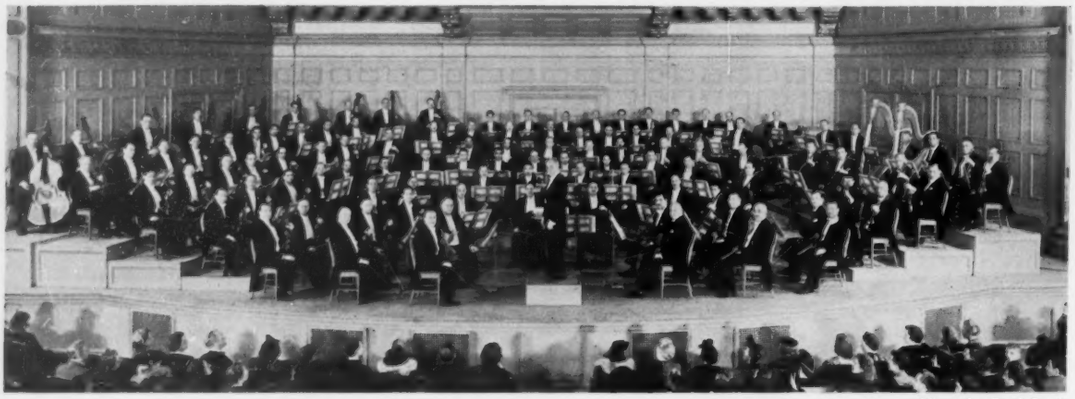

Photo by Paul Davis

THE BOSTON SYMPHONY ORCHESTRA OPENS ITS 61st SEASON
under Dr. Serge Koussevitzky, in Symphony Hall, Boston.

BOSTON.—The 61st season of the Boston Symphony Orchestra was begun at Symphony Hall Friday afternoon, Oct. 10. Serge Koussevitzky, returning for his 18th year as conductor, was cordially greeted by orchestra and audience alike. All in Symphony Hall rose when he appeared on the stage.

The initial program, perhaps assembled with a thought for the momentous events in Russia, encompassed Beethoven's Eroica Symphony, the second suite from Prokofieff's ballet Romeo and Juliet, and the Ravel orchestration of Pictures at an Exhibition, by Moussorgsky.

Even the most blasé habitues of the Boston Symphony concerts could not but have marveled anew at the astonishing finesse, the gorgeous sonority of this orchestra. There might be no interruption of concert-giving the year through so far as technical excellence is concerned. The virtuosi of the Boston Symphony play as well at their first concert in October as at the height of the season.

Mr. Koussevitzky had not before conducted the Romeo and Juliet pieces by Prokofieff, Boston had heard the music from the composer himself in the Spring of 1938. Mr. Koussevitsky made a good deal more of them.

The Third Symphony of William Howard Schuman received first performances at the Symphony concerts a week later. It was preceded by the Haffner Symphony of Mozart (substituted for the same composer's Prague Symphony, originally announced), and was followed by the Pathetic Symphony of Tchaikovsky.

Formally speaking, Mr. Schuman's work is not a symphony in the traditional Viennese sense. There are two movements, the first dividing into the archaic forms of Passacaglia and Fugue, and the second into the equally archaic Chorale and Toccata. The score is a marvel of structural integration and contrapuntal development. The orchestra is big, and the scoring of a virtuoso order. While the dominant impression is of intellectual exercise, Schuman is a composer of emotion and fancy. Perhaps he has not yet reached creative maturity, but of his great talent there is no doubt.

Pons in Recital

Lily Pons, of the Metropolitan, was the first Boston recitalist of the season, appearing at Symphony Hall for the benefit of the Massachusetts Memorial Hospitals. She was accompanied by Frank La Forge in arias of Mozart, and songs by Debussy, Liszt and others. The Pons voice sounded fresher than in the recent past, and she sang with gratifying accuracy.

Jeanne Kimball, soprano, has also been heard in the past fortnight. At Jordan Hall she offered a lengthy and well chosen list representing Wolf, Debussy and others. Her accompanist was Mary Bell Marshall.

CYRUS W. DURGIN

Montreal Opera Wins Enthusiasm

MONTREAL. — The brief opera season given here by singers from the Metropolitan and other artists was an unqualified success. Seven operas were sung in the St. Denis Theatre between Sept. 26 and 30, under the baton of Wilfred Pelletier and with Fausto Cleva as director of the chorus.

Capacity audiences were the rule, and there is said to have been a surplus remaining in the box-office. Thus, other seasons in the future are to be expected.

Beginning with Aida, in which Rose Bampton sang the heroine; Giovanni Martinelli, Rhadames; Anna Kaskas, Amneris; Leonard Warren, Amonasro; Norman Cordon, Ramphis, and Lansing Hatfield, the King, the season quickly established itself, with Pelletier in the conductor's pit.

The next opera was Mignon, with Jennie Tourel as the touching protagonist of the title role, expert in conveying the true French traditions of the role. Jean Dickenson was an adroit and sprightly Philine. The role of Wilhelm was sung sonorously by Armand Tokatyan. Leon Rothier was a distinguished Lothario. Jean Morel conducted. In a particularly spontaneous performance of La Boheme, the quartet of principals included Hilda Burke as Mimi, William Hain as Rodolfo, Annamary Dickey as Musetta, and Mack Harrell as Marcello.

Faust was heard with Helen Jepson as Marguerite, Mario Berini as Faust, Norman Cordon as a powerful Mephistopheles, Leonard Warren as an impressive Valentin, and Jeanne Desjardins, of Montreal, as Marthe, Mr. Morel again conducting.

In Manon, Marcelle Denya, who had been heard at the Montreal Festivals in the last two seasons, creating Mélisande superbly, again exhibited exquisite clarity of voice and diction and truly Gallic charm in her enactment of the heroine. Tokatyan was the Des Grieux, and Rothier the dignified father. Pelletier conducted. Madame Butterfly enlisted Miss Burke, Mr. Hain, Mr. Harrell, and Lucielle Browning, in prominent roles.

Carmen closed the series, with Miss Tourel as a vivacious heroine, singing her role in impeccable French and with excellent command of vocal line. Don Jose was portrayed by Mr. Tokatyan with ardor, while Mr. Warren was a vital and communicative Toreador. Lilian Raymondi was the Micaela. Mr. Cordon sang Zuniga.

The orchestral ensemble included players of Les Concerts Symphoniques and the Montreal Orchestra. The ballet corps was headed by Monna Montes and Grant Mouradoff. The stage was directed ably by Désiré Défrère.

Much of the success of the series was owing to the sponsorship of the Montreal Festivals committee which has done much to create a truly musical tradition in this city. F. N.

Photo by Harcourt, Paris

JENNIE TOUREL
sang Mignon and Carmen in Montreal and is singing in Pique-Dame with the New Opera Company.

Madison School Aids Free Concerts

MADISON, WIS.—This city, home of the University of Wisconsin, will have one of the busiest musical seasons in its history beginning this month.

Because of the success of the plan last season, the Madison Civic Music Association and the Madison Vocational School will sponsor a series of free concerts, whose soloists will include Percy Grainger, pianist; Ennio Bolognini, cellist; Marie Endres, violinist; Helen Bickerton, soprano, and Raymond Koch, baritone.

The series will consist of three evening concerts by the Madison Civic Symphony orchestra; two oratorios by the orchestra, the Madison Civic chorus, and soloists, and two afternoon concerts for young people by the orchestra. All will be conducted by Dr. Sigfrid Prager.

The dates are as follows: Nov. 27, Percy Grainger and the orchestra; Dec. 21, Handel's Messiah; Feb. 24, Ennio Bolognini and the orchestra; March 24, Haydn's The Seasons, and April 28, Marie Endres, soloist with the orchestra. Miss Endres is the Civic Symphony's concert master. Dates for the afternoon concerts have not been set.

The season opened on Oct. 15 with a program by the Pro Arte quartet, now resident at the University of Wisconsin. The quartet also will appear Nov. 9, Dec. 2, Dec. 7, Feb. 18, and March 22.

Wisconsin Union Concerts

The Wisconsin Union's 22nd annual series began on Oct. 29 with the Don Cossack chorus, conducted by Serge Jaroff. Other concerts on this series, sponsored by University of Wisconsin students, will be "The Marriage of Figaro," in English, Feb. 17; the Minneapolis Symphony orchestra, conducted by Dimitri Mitropoulous, March 7, and Jose Iturbi, pianist, April 1. In addition, the series will include the Humphrey-Weidmann dancers, marking the first time a dance program has been offered in this grouping.

Sunday Events

The Wisconsin Union also will present a series of Sunday afternoon concerts to which students will be admitted without charge. A small admission fee will be charged townspeople. However, the list has not been announced. It will include programs by the University of Wisconsin Symphony orchestra, of which Prof. Carl Bricken is conductor; the University of Wisconsin band, directed by Prof. Raymond R. Dvorak; other campus groups, and professional artists.

WILLIAM L. DOUDNA.

Radio Music Director at Singapore, Thomas Matthews, in New York

Thomas Matthews, former concertmaster of the London Philharmonic Orchestra and English concert soloist, has arrived in this country on his way to Singapore, where he has been named director of music at the broadcasting station just completed by the Malayan Broadcasting Corporation. He is accompanied by his wife, the Australian pianist, Eileen Ralph, who has been engaged to present solo recitals, appear with orchestra and in chamber music concerts.

Mr. Matthews said that Eric Davies will be chairman of the new corporation, which wil serve to combat Axis propaganda in the Far East. The program calls for speeches, dramas and concerts, with British and American composers having a large part in the musical programs.

Mr. and Mrs. Matthews will later return to this country for a tour in sonata recitals.

New Opera Company Initiates Season

(Continued from page 3)

than the Metropolitan and by talented, if largely inexperienced, young singers, the majority of them American. The sponsors of the scheme hope by this method to furnish such talents the opportunity to acquire experience and incidentally to stimulate a taste for lyric drama throughout America—since, should the venture succeed, other communities might be moved to start similar enterprises of their own. And it is further suggested that American composers may find in this company an eventual market for their operatic wares.

Homage to Mozart

If the auguries of the première are indicative, the promoters of the scheme have reason to feel encouraged. The work picked for the inaugural was Così Fan Tutte, with the idea of doing reverence to Mozart in the current 150th anniversary of his death. In thus taking a leaf out of the book of the Metropolitan Opera Association (likewise scheduled to begin its season with Mozart) the New Opera Company does itself credit and exhibits a commendable courage. For Così Fan Tutte is a challenge to the best equipped operatic establishments, let alone to an organization constituted largely of conservatory graduates and aspiring amateurs. The work must be done well—indeed exceedingly well—if it is not to suffer that fate which years ago Dr. Hanslick deplored when he said that although people pay Così Fan Tutte lip service and once or twice go to some carefully groomed revival of it, they hasten when this duty is done back to the fleshpots of Lohengrin. It offers problems (many of them inherent in the work itself) which in some respects transcend those of Figaro and Don Giovanni. And these are more problems of spirit, of style, of ensemble and of direction than of voices.

In Glyndebourne Tradition

The New Opera Company is so fortunate as to have at its disposal Dr. Fritz Busch, who apart from conducting Così Fan Tutte in Dresden and elsewhere presided over the productions of it in Mr. Christie's unique little garden theatre at Glyndebourne. The present performance presumably follows with a reasonable degree of fidelity the lines of the Glyndebourne one. Whether the stylized settings used in Forty-Fourth Street are faithful copies of the English mountings, I am unable to say. Dr. Busch has, at all events, the services of one of his Glyndebourne singers, the American soprano Ina Souez. No doubt the almost uncut version of the score (from which I missed only Fiordiligi's taxing aria with the horn obbligato in the second act) is also in the Glyndebourne tradition. As a sworn foe of cuts I was happy to hear Mozart's priceless score in practically its whole generous bulk. Yet the performance lasted from before half past eight to nearly midnight and for some impatient spirits this is a long time, indeed, especially for an opera of this character. Wisely the New Opera Company did not apply its ideas of an English version to Mozart, and so one heard the text in the undefiled purity of Lorenzo da Ponte's Italian.

Performance Has Vitality

By and large, the performers of the New Opera Company met and surmounted many of the problems of the work despite the inevitable obstacles of first night tensions and nerves. The representation was alive and furthermore, if I may so put it, it was "young." This is not to say that it did not from time to time let down and develop languid spots or that the youthful performers had at all moments the experience and the resource to extract to the fullest degree its humor, irony and subtle innuendo. But one of the main elements on which the effect of this satirical farce depends—ensemble and team work—it displayed to a gratifying extent even if additional rehearsal should further "point," quicken and enhance it. Incontestably to the guiding and energizing presence of a conductor like Fritz Busch must be credited the principal virtues of the performance. For the tautness with which he held the reins, for his commanding authority and the absolute technical control of his direction one could be unstintedly grateful. I do not mean by this that in point of interpretation Dr. Busch's is the best Così Fan Tutte I recall. Nobody I ever heard has approached in this respect Richard Strauss, whose performance of the opera used to be simply incomparable in fluidity and in rectitude of tempo. Dr. Busch's is now and then somewhat rigid, inflexible and deficient in lightness; and in such numbers as the quintet in the first act, and more especially the celestial trio which follows, the slowness of his tempi deprives the music of some of that grace past conceiving which inhabits it.

Nevertheless, it is reasonable to suppose that future performances will gain in lightness and ease of functioning. With further practice, moreover, the work of the excellent young players from the National Orchestral Association ought to acquire a greater smoothness and adjust themselves more securely still to the singers. Yet even as it was, the orchestra played exceedingly well at the première and atoned for slight roughnesses with a precious quality of enthusiasm. And in that feature lay one of the most treasurable features of the whole performance. Upon no department of it did routine ever threaten to lay its deadening weight.

Problems of Décor

It would not be difficult, of course, to pick flaws in various dramatic and stylistic aspects of the performance, in numerous details of Hans Busch's middling stage direction, of lighting and other matters. Yet little purpose would be served by the process. One might have asked for improvements in costuming and one could certainly have wished more decorative charm in the sets. I shall probably never penetrate the mystery of that system of illumination (long practised in Central Europe) which, leaving the faces of the actors in complete shadow, makes the people on the stage resemble animated silhouettes (the first scene was a typical case in point).

Yet these and similar matters do not detract from the Company's achievement as a whole. Most of the voices were fresh and unspoiled. That of Miss Souez, the outstanding artist of the cast and the most experienced, exhibits warmth and fullness and her delivery of Fiordiligi's airs showed genuine authority. Only in her top tones did one notice signs of strain and uncertainty. Pauline Pierce's Dorabella fitted neatly into the picture and her singing had a charm that reached its climax in the duet with Guglielmo in the second act. I cannot, I regret to say, share to the fullest extent the immense enthusiasm the audience on the opening night displayed over the Despina of Andzia Kuzak. This young lady has a liveliness and a measure of animation that are invaluable. What she requires, however, is the severe discipline of a stage manager ready to curb her excess of animal spirits and to mitigate her tendency to ungainly postures. These things corrected, she may easily become one of the chief comic personalities of the company.

Both Robert Marshall, the Ferrando, and Waldemar Schroeder, the Guglielmo, have fine voices and the former's delivery of the tenor air, "Un Aura Amorosa," was a high spot of the performance. Mr. Schroeder, still a little unresourceful in his acting, has a smooth and beautiful voice which I recall as possessing more resonance and quality than it invariably had at this première, when the singer seemed not to have fully gauged the acoustics of the house. Perry Askam, a veteran of many operetta appearances on the Coast, was by far the most professional of the men. His embodiment of Don Alfonso, the cynical philosopher, though not as sharply characterized as it might have been, ranked indisputably among the foremost disclosures of the evening.

Before the beginning of the second act Mrs. Lytle Hull, president of the organization, made a speech in which she outlined its aims and thanked all and sundry.

Pique-Dame Revived in English

For its second offering the New Opera Company produced Tchaikovsky's Pique-Dame on Oct. 22. The opera, which was heard by another very large audience, was given in English under the title of The Queen of Spades, the translation used being a modified version of the one by Rosa Newmarch. Hermann Adler conducted and the occasion further marked the debut in this city of the Metropolitan's new stage director, Dr. Lothar Wallerstein. The role of Lisa was sung by Selma Kenyon (and by Jennie Tourel) while the Countess was Edwina Eustis, the Gehrman, Hardesty Johnson and the Prince Yeletsky Glenn Darwin. A detailed review of the productions will appear in the next issue.

Mozart and the Western World

(Continued from page 5)

The naturalized "American," Da Ponte, to whom Mozart was indebted for the words of his three great operas, cannot be passed over in an article dealing with Mozart and the Western world. And the thought of him, the international Jew, leads us back to our first theme, the ostracizing of Mozart's collaborator, the half-way measures, banishing his part from any performance of the master's work in Central Europe.

Germany gives these emasculated performances of Mozart, it is willing to lose the work of Mendelssohn and of Mahler, the immortal poems of Heine for the sake of a theory of enmity, intolerance and oppression. But in the face of the music of Mozart, which is one filled with the divine presence and its harmony, this theory cannot hold its own. And therefore this music belongs rather to the Western world, where the ideas of brotherly love and eternal harmony still prevail, to the great world of the Western Democracies.

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ERNO VALASEK CONGRATULATED BY SIDNEY FOSTER

on winning the second annual Leventritt award. Mr. Valasek, 22-year-old violinist, is the 1941 winner while Mr. Foster, pianist, won the first award last year, an appearance as soloist with the New York Philharmonic Orchestra. They became acquainted after the competition this year. Mr. Foster is scheduled to give a recital in Carnegie Hall, New York, Nov. 5.

Philadelphia Orchestra Resumes

PHILADELPHIA.—The Philadelphia Orchestra under Eugene Ormandy opened its forty-second season, with the afternoon and evening concerts of Oct. 3 and 4, repeated for the first of the Monday evening series on the 6th. The program was the first of the Bach-Beethoven-Brahms cycle to be given this season. It included the Beethoven "Leonore" overture No. 3, the Bach Suite No. 3, in D major, and the Brahms Second Symphony. To all of these Mr. Ormandy gave detailed and enthusiastic readings. He was greeted upon his first appearance with a real ovation, which was repeated at the close.

The second pair of concerts on Oct. 10 and 11 opened with Dvorak's "Carnival" Overture and New World symphony (commemorating the centenary of the composer's birth). These works, well read and played, received prolonged applause. After the intermission, The Discovery of Brazil Suite No. 1 by Villa-Lobos, received its first Philadelphia performance. It is in two parts—Introduction and Gaiety. This was followed by the Strauss Waltzes from Der Rosenkavalier, played with true Straussian flavor.

Rachmaninoff Soloist in Own Work

The concerts of Oct. 17 and 18 were notable for the appearance of Sergei Rachmaninoff as soloist on an all Rachmaninoff program. The Symphony No. 2, in E minor, the opening number, was given a powerful interpretation by Mr. Ormandy and the orchestra. It is an impressive work, and, was enthusiastically received by the capacity audience. The Concerto, brilliantly played by the composer, was his No. 4 in G minor, the opening and closing *Allegro vivace* demanding much in the way of technic, but without any theatrical display. There was no doubt of the audience's delight in the pianist's performance, as he was recalled over and over.

First Concert for Youth

The first Philadelphia Orchestra Concert for Youth took place on Oct. 15, with the usual full house in attendance. Incidentally, some of these youthful enthusiasts waited all night in line at the Academy of Music, when the tickets went on sale earlier in the season, to be sure they would not be left out. The orchestral numbers presented by Mr. Ormandy and the orchestra were Dvorak's "Carnival" Overture, Brahms' Second Symphony, The "Festival at the Mardi Gras" from Stravinsky's Petrouchka, and the Strauss Acceleration Waltz.

The soloist was one of the winners of the contest for this honor, Howard Vanderburg, baritone. Mr. Vanderburg sang an aria from The Marriage of Figaro (in English), the Credo from Otello, and Largo al Factotum from The Barber of Seville. His voice is resonant and of good quality and his stage presence and assurance contribute to his success.

Other Music

Two delightful Sonata Recitals were given in the Barclay Ballroom on Oct. 9 and 16 by Virginia Pleasants pianist, a recent winner of the MacDowell Young Artists' Award in Chamber Music, and George Beimel, violinist and member of the Philadelphia Orchestra. Sonatas of Brahms, Debussy, Mozart, Handel, Tibor Serly and Beethoven were presented with scholarly and musicianly skill. The Serly work proved an interesting composition well presented.

Waldemar Giese, contrabass virtuoso, on Oct. 8 gave his sixth annual recital. The program included works of Mozart, Scontrino, Wagner-Wilhelmj, Chopin, Handel-Halvorsen-Press, Bottesini, Purcell, Bach-Gounod and two of Mr. Giese's own works. M. M. C.

Cincinnati Opens College Studios

By MARIE DICKORÉ

CINCINNATI, O.—October 17 marked the official opening of the music season when Eugene Goossens, musical director, gave a vigorous downbeat for the first Cincinnati Symphony Orchestra concert. The Star Spangled Banner was followed by a splendid orchestral program.

Twelve soloists and two guest conductors for the regular concerts; the Ballet Russe de Monte Carlo in four programs; a sold-out house for the young people's concerts, a continuation of the College Symphonic series, and twenty out-of-town concerts make for a full schedule for the winter.

Etelka Evans, National Junior Counsellor of the National Federation of Music Clubs, has been elected president of the Clifton Music Club. She is resuming her lectures, "Adventures in Listening", at Hamilton, O., besides her teaching at the Conservatory of Music.

College of Music Expands

The College of Music has appointed Fred Smith of New York as Executive Manager, and plans for rehabilitating the famous old school are going forward. Mrs. Howard Wurlitzer has given a complete radio studio to the institution in memory of her mother, Mrs. Henriette Billing, which was recently dedicated. Mrs. Ward Franklin and Mme. Lotte Leonard have been added to the faculty because of the large increase in classes.

Eugene Goossens spoke before the Cincinnati Symphony Club and its guests on his plans for the coming season. Anne Meale di Girolamo gave a program of Liszt numbers.

The Woman's String Quartet resumes its series of four subscription concerts of chamber music, played in four private homes.

Irma Wilson re-opened her piano studios in Hamilton and in Cincinnati.

The Clef, a leading music club, opened its season on Sept. 24, when Marjorie Garrigue and Audrey Gillespie gave a delightful program of music.

For the first time in 20 years, the Cincinnati Summer Opera this year ended with no deficit. There is even reported to be a small profit. The success of the undertaking was partly due to the broadcasts of performances and to the efforts of the young people's committee appointed this season, also to the excellence of the casts and productions. An all-time record was set on the closing Saturday night of the season when 4,535 attended a hearing of Carmen.

Photo by Herb Heise, Cincinnati Enquirer

DEDICATING NEW RADIO STUDIOS AT CINCINNATI COLLEGE OF MUSIC,

donated by Mrs. Howard E. Wurlitzer in honor of her mother, Henriette Billing. Oct. 12 the college orchestra, with Mme Lotte Leonard and John Quincy Bass as soloists and Eugene Goossens, as guest, broadcast a dedication program. With Mrs. Wurlitzer are, left to right, Uberto Neely, director of the radio department of the College of Music; Richard Fluke, President of the Alumnal Association; Walter S. Schmidt, President of the Board of Trustees, and Howard Hess, Chairman of the Faculty Committee.

EMMA BOYNET,
French pianist, recently was soloist with the Toronto Philharmonic Orchestra under the direction of Sir Ernest MacMillan.

ATTY VAN DEN BERG POSES
for her portrait by Jan Hoowy, Dutch painter. The costume is for her newest dance composition, Victory. Miss van den Berg's 45 week tour will open in Richmond, Virginia, on November 3 with an afternoon and evening performance.

Mozart and Gluck Operas Highlights of Colon Series

By JORGE M. WHITE

BUENOS AIRES.—The five performances of Mozart's Zauberflöte, for the first time at the Colon, 150 years after its world-premiere, Sept. 30, 1791, though heard before elsewhere in this city, marked the artistic climax of the last part of the season.

The magnificent production, under the stage direction of Josef Gielen, attained a high level musically and visually. Kleiber's orchestral reading excelled in authentic Mozart style and dramatic eloquence when required, while Hector Basaldúa's costumes and scenery for fourteen different settings provided a varied spectacle of flooding color.

Charles Kullman as Tamino, looked the part and delivered his music with refined style and musicianship. Alexander Kipnis as Sarastro sang with vocal opulence and warmth and gave a dignified portrayal of the part. Judith Hellvig's Pamina (a role later performed by Marita Farell) was pictorially attractive and sung with accuracy and the necessary pathos when demanded. A Chilean dramatic coloratura, Rayen Quitral, made her Colon debut as the Queen of the Night, displaying rare vocal powers. Herbert Janssen's picturesque delineation of Papageno was skillfully sung and acted. The Three Ladies were admirably voiced by Lidja Kindermann, Irene Jessner and Marita Farell, while Clara Oyuela, Zaira Negroni and Amanda Cetera ably performed as the Three Boys. Other roles were presented by Fred Destal (Speaker), Beatriz del Sel (Papagena) and Rogelio Baldrich (Monostatos).

Wagner's Lohengrin had a single hearing also under Kleiber's baton. He led a performance of romantic spirit and musical beauty. The protagonist, René Maison, reported ill at the last moment, was not in good voice, Irene Jessner sang Elsa with lyrical quality and emotional appeal, Lidja Kindermann's Ortrud revealed to great advantage her dramatic talents and vocal magnificence. Fred Destal was vocally and histrionically an impressive Telramund. Alexander Kipnis again displayed his consummate art as King Henry, and the chorus, trained by Terragnolo, gave an outstanding contribution.

Revival of Iphigenie en Tauride

Subsequently Gluck's Iphigenie en Tauride, not given here since its local premiere in 1937, had its successful restoration in the original French version.

I am sure the New York reader, who frequently hears Orfeo and Alceste at the Metropolitan, would share my enthusiasm for this dignified score which, in spite of a weak first act, embraces such nobility of inspiration, superb lyricism and arresting dramatic power. These are truly in evidence in the magnificent Prologue and the entire Prison Scene of the second Act.

The Kleiber version attained impressive dignity, grandeur and purity of style. The stage action however did not efface the magnificent presentation given by Lothar Wallerstein four years ago.

The cast was headed by Irene Jessner in the title role, her best achievement at the Colon. She invested the part with dignity and restraint and gave emotional delivery to the music of the unhappy Priestess, singing also with delicate musicianship. René Maison (Pilade) and Victor Damiani (Oreste) as the faithful friends had heroic accents of vibrant dramatic force. Delia Rigal voiced the Diana music with tonal beauty and finish. Felipe Romito (Thoas), Angel Mattiello and Maria de Benedetis completed the cast.

The ballet corps ably performed its largely ornamental part, devised by Margarete Wallmann, with Leticia de la Vega as first danseuse. The chorus sang excellently its difficult music.

Recital Events

La Manécanterie des Petits Chanteurs à la Croix de Bois, youthful French ensemble under the accomplished direction of the Abbé Fernand Maillet, appeared at the Odeon with great success before large audiences. The programs consisted of religious and secular music, including traditional scores and popular French, Spanish and even Argentine songs, in which the admirable cohesion, beauty of tone and vocal refinement of the young boy singers were fully appreciated.

The annual recital of Tila and John Montés, two-piano players, was an enjoyable evening. The interpretation of the Adagio and Fugue in C minor (K. 426) and a Fantasie (K. 608) by Mozart exhibited consummate musicianship, fine taste and style. Saint-Saëns' Variations on a Beethoven Theme was a gratifying achievement in tone and technic. The program further listed excerpts by Carlos A. Suffern, Infante and the local first hearing of Darius Milhaud's Scaramouche.

A concert under the direction of Juan José Castro was given on Oct. 15 by the Colon Orchestra. The program featured the local "premiere" of the Outdoors overture by Aaron Copland, who was visiting this city.

Bethlehem Bach Choir Will Give Haydn Oratorio

BETHLEHEM, PENNA.—The Bethlehem Bach Choir has resumed rehearsals in preparation for the thirty-fifth annual festival, to be held Friday and Saturday, May 15 and 16. Dr. Ifor Jones, conductor, announces that the program for next year's festival will include the Magnificat, and the motet, Come, Jesu, Come, in addition to several cantatas, some of which have been presented at previous festivals. As usual, the Mass in B Minor will be presented on Saturday.

As its contribution to the Bethlehem Bicentennial Celebration, the Bach Choir will perform Haydn's The Creation in Packer Memorial Chapel, Lehigh University, on Feb. 22, assisted by eminent soloists and members of the Philadelphia Orchestra. This work was sung for the first time in this country in the Moravian Church, Bethlehem, in 1811.

Stell Andersen to Open New Brooklyn Orchestra Series

Stell Andersen, American pianist, will be soloist in the Grieg concerto at the opening concert of the newly organized Brooklyn Symphony Orchestra in the Academy of Music, Brooklyn, N. Y., on Nov. 12. This will be the first of a series of five concerts. Albert Morini, manager of Miss Andersen, announced that more than 1,000 subscriptions for the new ensemble had been received within three days after the announcement of its organization.

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See Musical Couriers of August, September and October 1

Worcester Throngs Hail 82nd Festival

(*Continued from page 7*)

tralto, in a group of arias, the evening must have been totally lugubrious. But Miss Kaskas saved the situation, and her singing of Divinités du Styx, by Gluck, was a proclamation of delightful artistry. To her group she was obliged to add some extras.

Artists' Night

Called "Artists' Night," the fourth concert was a dizzying procession of ups and downs. The orchestra skated over the surface of Weber (Oberon Overture) and Debussy (Fêtes); the chorus seemed indifferent in Welsh Chorale (A Song for Peace), arranged by Davis, and quite unhappy in two unaccompanied Spirituals, I'm So Glad That Trouble Don't Last Always, arranged by Jones, and Chilly Water, arranged by Noble Cain; while, whatever Robinson's A Ballad for Americans (Norman Cordon, baritone, and chorus) contains of real essence—and it contains a-plenty—was lost due to the weighty manner of its presentation.

Interspersed with the foregoing numbers, the artists proffered arias with orchestra. Michael Bartlett, tenor, from North Oxford near Worcester, did Recondita Armonia and E Lucevan le Stelle from Tosca. Jarmila Novotna, soprano, did Depuis le jour from Louise and Jewel Song from Faust. Norman Cordon was heard in Aprite un po'quel occhi from Marriage of Figaro and the Monologue from Boris (Moussorgski). Anna Kaskas sang Amour, viens aider from Samson et Dalila and O Don Fatale from Don Carlos. Miss Novotna appeared nervous; Bartlett's method did not do justice to his vocal and personal charm; Miss Kaskas won over by the warmth of her voice and her sweet, engaging manner; and Norman Cordon gave the thrill of the seance, in Boris' monologue, where that wonderful, heart-rending melody comes in.

Whatever the individual merits of vocalists Novotna, Kaskas, Bartlett, and Cordon, in the Rigoletto quartet they disappeared quite from sight. A masterpiece is a composition that can withstand any treatment and interpretation, and once more a complete victory for Verdi's marvellous concerted number is to be recorded.

The fifth concert was for young people, hence I did not attend. Orchestra pieces by Nicolai, Tchaikovsky, Gould, Cailliet, Dukas and Elgar, were programmed, and there was also a group of arias with orchestra, with Nancy Symonds, soprano.

Traviata Sung

The sixth program was another consummate proof that Verdi can never lose.

The stage settings for Traviata were full of surprises, such as a nice little German town, topping the horizon of the garden scene, and a New England four-poster for Violetta, sick in bed in the last act.

The principals, as a group, accomplished no particular purpose—all attempting to purvey sentiments, emotions, styles, and manners, with which they did not seem to be on good terms: Gertrude Gibson (Flora), Helen Van Loon (Annima), Clifford Menz (Alfredo), Clifford Harvuot (his father), Hugh Thompson (Baron Dauphol), and so on. Susanne Fisher, as Violetta, now and then treated one to some crystalline tones and luscious runs; otherwise her voice had a metallic ring and vehemence that are difficult to associate with a delicate consumptive. Her death scene was replete with detail, but not convincing.

But, as already suggested, Verdi rose above it all triumphant. Time does not seem to affect the burning intensity of his spirit, nor to diminish the extraordinary communicative power of his lavish genius. Both amazingly and wondrously, he transcends all interpreters and interpretations. The Festival was very wise in choosing the great man.

Photo by Lipnitzki, Paris

ROBERT CASADESUS,

piano soloist on Oct. 30 and 31 and again on Nov. 2 with the New York Philharmonic-Symphony Society, John Barbirolli conducting. Mr. Casadesus will play the Ravel concerto for the left hand and Mozart's B flat (K. 595) and C minor (K. 491) concerti.

Toscanini to Lead Philharmonic at End of Centenary Season

As a conclusion of this year's centenary observance, Arturo Toscanini will conduct a two-week post-season festival with the New York Philharmonic Orchestra between April 20 and May 3. The number of performances, programs and other details are to be worked out later.

Toscanini accepted an invitation tendered by Marshall Field, president of the orchestra's board of directors.

Coast Opera Has Gala Inaugural

(*Continued from page 3*)

Franco Perulli made his local debut, with emphatic success, as Ernesto. Gennaro Papi conducted with his customary brilliance.

Comedy held the stage for the first three nights. Don Pasquale was followed by Rosenkavalier, marvelously sung by Lotte Lehmann, the world's foremost Marschallin; the incomparably beautiful Risë Stevens as Octavian; Alexander Kipnis, a perfect Baron Ochs; Margit Bokor, a lovely Sophie, and a large cast of minor principals of whom the finest was Irra Petina as Annina. The San Francisco Opera has a new, modern-baroque setting for the Strauss opera by Jane Berlandina of this city which might well be the envy of other companies, while Herbert Graf's staging and Erich Leinsdorf's conducting were other features of a masterful interpretation.

Daughter of Regiment Staged

New staging, this time by Armando Agnini, was a major phase of The Daughter of the Regiment, which was treated as a neat, toy-like comic opera, and brought forth some of the brightest, gayest warbling Lily Pons has done in this town in many a day. With her were Raoul Jobin, Baccaloni, Miss Petina and Lorenzo Alvary.

Tosca introduced the beautiful voice and expert histrionics of Stella Roman, who sang the name part. Kullman was a great Cavaradossi, and John Brownlee an exceptionally able Scarpia. Gaetano Merola, the company's general director, conducted for the first time this season with his invariable authority and power.

Rigoletto brought the first roof shaking ovation won this season by a new artist. This was Jan Peerce, whose gorgeously youthful, fresh and expert tenor carried the role of the Duke. Lawrence Tibbett's gigantic interpretation of the name part signalized his return to the company. Lily Pons was, as always, the last word in heart-tearing Gildas. Alvary's performance of Sparafucile and Miss Petina's Maddalena were likewise superb.

Another new artist, Licia Albanese, was introduced as Butterfly, and proved to be a captivating musician and vocalist as well. Frederick Jagel was a sturdy and personable Pinkerton and Brownlee a splendid Sharpless.

Tibbett Sings Barber

The Barber of Seville brought Tibbett to the role of Figaro for the first time in his career. Naturally, he made an electrically infectious Figaro, magnificent in voice and figure. Miss Sayao was a particularly ideal Rosina, but she was matched in perfection (of a different sort!) by Baccaloni as Dr. Bartolo. Ezio Pinza, the only funny man in opera who can stand up to Baccaloni, was Don Basilio, and Perulli repeated his success as Almaviva. Irra Petina gave a most memorable interpretation of the old-maid servant. Merola again conducted, and must be accorded a full share of credit for the success of the finest Barber San Francisco has ever enjoyed.

Allied News-Photo

ANJER BELMONTE,

English-Italian baritone, outside his summer home at Newport, R. I. Mr. Belmonte made his debut in the Town Hall, New York, last season.

Reach Compromise

Detroit Symphony Extends Season, Ending Strike

DETROIT.—The Detroit Symphony Orchestra will give 22 concerts this season instead of 21, as first proposed. Previous to 1933 the season covered 28 weeks and the Musicians' Union demanded an increase in the length of the series this year. Members of the orchestra went on strike for a longer season, but Fred T. Murphy, for the symphony organization, asserted that 21 events were all it could afford.

The Masonic Temple Auditorium, where the concerts are held, agreed to underwrite the additional concert, and the strike was called off.

Bruno Walter arrived in the midst of the discussion to prepare for the opening concert on Oct. 16.

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"Mental Ear" Is Basis of Piano Method Devised for Young and Old by Ida Elkan

Talking with Ida Elkan in her Carnegie Hall studio, one is bound to conclude that combined in this dynamic personality are the traits of a philosopher, educator, scientist and psychologist as well as those of a musician who loves her work.

Miss Elkan, in private life the wife of the violinist, I. Rudolph Katz, with whom she finds time each season to present a series of joint programs, was discussing her work as the founder of a piano-playing method and author of three textbooks which explain her principles. These principles, she revealed, are the outgrowth of personal experience: first, as a student with Mr. Katz; later as the mother of three boys, two of whom have gone into artistic fields, one a sculptor, the second as an artist and the third as an electrical engineer; and finally as a teacher in Detroit where she was supervisor of music education in Dearborn, for three years a member of the faculty at the Detroit Institute of Musical Art and for four years at Cass Technical H. S.

"In preparing programs with Mr. Katz," Miss Elkan explained, "he would often place music before me and then was amazed when I said I would have to look it over carefully and practise it before working with him. He would say, 'Why do you look at the keyboard, why hesitate before playing it and why should you have to study it?' He wanted to know why it was that I could not read it, as they say, at sight, and these comments made me ask myself if my own musical instruction had really prepared me for anything but becoming a routine player.

Seeking a New "Approach"

"Like all teachers, I found students objected to practising and so, instead of preparing them for digital dexterity, I thought of a better approach, made up my own exercises and developed my own method. I had no thought of publishing it until one day a young boy, who really was a genius, asked me why I took the time to write in the notebooks of each pupil when I could have the exercises printed. It was this thought which led me to issue the first volume in 1926 and the second in 1933. Both books and the teachers' manual are published by Carl Fischer, Inc."

Miss Elkan explained the titles of her books, Technical Work in Ear Training for the Piano, in two volumes, in this manner:

"There are really two ears which we possess, the physical ear and the mental ear. When we speak, we do not speak letters and then words and finally phrases and sentences. Yet we have been taught first to learn about notes, then scales and keys and finally we get to pieces. In my opinion, we should grasp the entire picture.

"Tones do not sound alike; they appear differently to the ear when found in different rhythmic and form patterns, just as words can be used differently. A thought in music should be the same as a thought in speech. We should read notes as sounds and use them in their relation to each other just as we use words.

Training the "Mental Ear"

"Music starts in the brain, the mental ear, and then is transmitted to the fingers. I concentrate upon developing mental dexterity rather than finger dexterity. The relation of notes to each other brings an understanding of the relation of fingers and so I teach the whole rather than the individual parts. This association idea is my philosophy of piano teaching.

"Under this plan, I eliminate the 'don'ts' and concentrate upon the 'do's.' Then too, in making the students write things down in my Theory Writing Book, I find they remember far better. I do not ask them to memorize; that is mechanical. If they can visualize the whole picture, do not have to stop to look at the piano keyboard, find out where to place the fingers, they can concentrate upon the work as a whole.

"You can see how harmony and counterpoint become almost unconsciously a part of their work. They do not have to learn the piano first and then take up theory as we did years ago. In teaching the entire 88 keys of the piano, they get an appreciation of the full sweep. Furthermore, when I tell them the piano is really an orchestra in itself, they can get not only a better appreciation of its potentialities, but think also in terms of the orchestra, and learn about polyphony.

"Then there is the matter of scales. My pupils discover, for example, that by a slight alteration there is a distinct relation between C major and C minor. Did you ever think of 'minor' meaning less? Thus the third and sixth steps in a minor scale are really 'less' than in the major scale. And so with chords, by explaining the formation of chords, having the students play them in different positions, we again bring in the element of harmony.

"But the basic idea is of having them hear what they play. There is no loss of effort, no wasted time; when they see a piece, they hear it in their mental ear first and then proceed to bring it out in tones, the message going directly to the fingers which are prepared to be the medium of interpreting the idea.

"By this method also, they become creators, for interpretation involves that factor. They are not aping what someone else has done. They are hearing a message for themselves and creating it for others. And in this creative endeavor, they want to create things of their own.

"So you can see how this method is really a co-ordination of skills. It involves all the various phases of musicianship. And, to my mind, musicianship should be spontaneous, a sensing of all the factors. By developing the sub-conscious, they become less mechanical and more spontaneous in their reactions."

Miss Elkan said that she has found her method applicable to persons of all ages. She told how one woman, in her seventies, had become interested and now was teaching it to others. Class work presents no problems; in fact, she likes groups, she said, because here is involved the matter of criticism, each student concentrating upon how each other responds. She told how in Dearborn, she had young students playing at assemblies after only six months of instruction. She is keenly interested in repeating her work in other centres. Miss Elkan has explained her Ear Training-Sight Reading methods to teachers, before schools and in other fields.

"I feel that it brings renewed interest in the piano," she said, "and after all, the piano is the home instrument for most of us."

H. A. S.

IDA ELKAN

32 Concerts for Pittsburgh Orchestra

PITTSBURGH, PENNA.—The Pittsburgh Symphony Society has announced its plans for the coming season. Sixteen evening concerts (thirteen on Fridays and three on Saturdays) and sixteen Sunday afternoon concerts will be given by the Pittsburgh Symphony under Fritz Reiner.

Violin soloists to appear with the orchestra include Fritz Kreisler, Yehudi Menuhin, Zino Francescatti, and Henri Temianka. Rachmaninoff and Rudolf Serkin will be piano soloists. Other guest artists include Helen Traubel, soprano, Gregor Piatigorsky, cellist, and Lucile Harrison, harpist.

One of the unusual features of the season will be the performance in concert form of excerpts from Richard Strauss' opera Der Rosenkavalier, with Lotte Lehmann as the Feldmarschallin, Suzanne Sten as Octavian, and Margit Bokor as Sophie.

Mahler's Das Lied Von Der Erde will be given, with Frederick Jagel and Enid Szantho as soloists.

Vladimir Bakaleinikoff, the orchestra's assistant director, will conduct when Rachmaninoff is soloist.

For the third successive season, the Buhl Foundation has made a grant of $25,000 to the Pittsburgh Symphony Society for the purpose of giving symphony concerts free to the high school students in the Pittsburgh district. Thirty of these concerts will be given by the Pittsburgh Symphony Orchestra in the high school auditoriums during school.

During the coming season, the Pittsburgh Symphony Orchestra under Fritz Reiner will continue to make recordings for the Columbia Recording Corporation.

Eleanor Fine Recital

Eleanor Fine, young pianist, who will give a recital in Town Hall Nov. 9 has programmed sonatas by Scarlatti, the Bach Chromatic Fantasy and Fugue, and Beethoven's Waldstein Sonata.

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Riccardo Martin, Former "Met" Tenor, Gives Theories about Composing Ballet

By ROSALYN KROKOVER

Many remember the days when Riccardo Martin was a leading tenor at the Metropolitan Opera during what oldsters tearfully designate as the Golden Age of Opera. In the opinion of critics, Martin, a native American, was not only the possessor of a beautiful voice, but one of the most intelligent singers ever to appear in New York. His command of language and diction inspired universal respect, and his musicianship was beyond reproach.

It is characteristic of the man that when his singing days were over, he determined to make himself a master of various branches of music he never had had the time to study thoroughly. In 1929 he went abroad to continue the study of composition, which he had started years previously under MacDowell. In Europe he worked under Boulanger, Buesst, Casella, Delvincourt, and Tocchi.

One of the fruits of this study was a ballet entitled Nuit a l'Oasis; which has been played by several European orchestras. He has just completed another ballet, with a story based on the Southwest in the seventeenth century. At the time this interviewer saw him, Martin had just returned from Colorado and New Mexico, where he had gone to do some research on his libretto.

RICCARDO MARTIN

Problems of the Libretto

Mr. Martin, a man of decided and frequently explosive opinion, announced his credo in no uncertain terms. He greatly admires Stravinsky. Certain symphonic scores should never be done in ballet form. Some absolute music loses when it is given a program and transplanted to the field of ballet. And, most important of all, the libretto must be serviceable.

"I am reminded of the old recipe for making a rabbit stew." Continued Mr. Martin, "First catch your rabbit—the libretto—and then season to the public's taste. In my opinion, many otherwise admirable ballets are ruined because of a weak libretto. Certainly no fault can be found with the dancers, who today are more skillful and better trained than ever before. It is the libretto that welds all into a work of artistic enjoyment. My criterion demands of a libretto that it be strong enough to create interest when performed as a pantomime without musical and choreographic support. Naturally, with those elements added, the artistic result will increase in geometric ratio."

Part Music Must Play

As a skilled composer, Mr. Martin had the following to say about the part music should play: "I aim to create music that will emphasize the dramatic values of the story and that at all times should accompany the action. The music too should be good enough to be performed for its own merits in the concert hall as music per se, without the aid of program notes to tell us 'what it is all about.'" It is impossible to describe the ineffable scorn with which Martin sweepingly dismissed such music.

"No," he concluded, "my ideal is one that is often talked about but seldom executed—a complete fusion of idea between story, music and choreography, all aiming to express fully a given mood."

Sigma Alpha Iota Giving Weekly Broadcasts

The November and December schedule of broadcasts presented weekly over WNYC by Sigma Alpha Iota has been announced by Laura Nell Thrift, director. These Saturday programs were started on May 11, 1940, and the 70th broadcast occurs tonight (Nov. 1), when Maro Ajemian, pianist, and Anahid Ajemian, violinist, are soloists. Two piano recitals will be given on Nov. 8 and 15, the first by Ida Krehm and the second by Eunice Norton. A joint program is scheduled for Nov. 22 by Amy Ellerman, contralto, and Eugenie Limberg, violinist. Lilian Knowles, contralto, and Viola Wasterlain, violinist, appear on Nov. 29 and Annamary Dickey, Metropolitan Opera soprano, the following week.

The Sigma Alpha Iota Trio, comprising Harriet Griffith, violinist; Ruth Geiger, pianist, and Mildred Post, cellist, will be heard on Dec. 13. Nora Fauchald, soprano, and Carol Finch, pianist, give a joint recital on Dec. 20, and the final program of the year, on Dec. 27, will be offered by Hilda Ohlin, soprano.

The program selected by Miss Thrift for Oct. 25 was made up entirely of compositions by Harriet Ware. The composer was heard in piano solos, and Emily Roosevelt gave a group of songs.

Ballet Program Presented at Toronto "Prom"

TORONTO.—An evening of Russian ballet was presented at the Oct. 9 Promenade Symphony Concert. Cesar Borre was guest conductor and the ballet artists participating were Nina Stroganova, Lilla Volkova and Vladimir Dokoudovsky. The orchestral part comprised the prelude to Tannhäuser, Debussy's Afternoon of a Faun and Liszt's Tasso, the latter for the first time in Toronto.

Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., was guest conductor on Oct. 2. Rex Battle, pianist, was soloist in Tchaikovsky's first piano concerto and gave a group of solos. Dr. Kindler played his arrangement of two 16th century Dutch tunes, the finale from Tchaikovsky's fourth symphony, the overture to Der Freischütz and excerpts from Shostakovitch's Lady Macbeth of Mtsensk.

LAURA NELL THRIFT

N. J. Music

NORTH HACKENSACK, N. J. — Luther Goodhart, professor of music at New York University, spoke at the first meeting of the Bergen County Music Supervisors and Teachers Association at Nystrom's Restaurant, Oct. 15, on the subject of "Tuning and Toning the Chorus."

He stated that there is room for improvement in assembly singing, that much of the progress in choral music is due to recent emphasis on a cappella singing, resulting in clearer tones, enunciation, and better pitch. The tone as well as the pitch, he observed, should be conceived mentally before the first note is sung, therefore singers should listen and think along with the introduction. Conductors anxious to obtain a precise attack, he said, frequently overlook quality.

* * *

RIVER EDGE, N. J.—Lorraine Foster, soprano, gave a recital of Stephen Foster songs, Spirituals, and Southern mountain songs, and a Kentucky mountain sketch, one of 32 she wrote, at Roosevelt School, Oct. 17.

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Juilliard Awards 66 Fellowships

First Latin-American Winners Admitted by School

Santos Ojeda, first Latin-American winner of a fellowship at the Juilliard Graduate School, has been admitted for the new semester. The school hitherto limited its student membership to natives of the United States. The new plan is part of the national good neighbor movement.

Ojeda, a 21-year old Cuban piano student, was first sent here by his Government in 1937 to study privately with Josef Lhevinne. Later Rosina Lhevinne and Vera Brodsky were his teachers. At the Juilliard Graduate School he continues his studies with Mr. and Mrs. Lhevinne.

Dean Oscar Wagner in announcing the winners revealed that 66 fellowships have been granted. Althea Alimonda, violinist, from Sao Paulo, Brazil, a pupil of Georges Enesco and Richard Manning, of Lakeside, Quebec, and Coryle Jean Hall, of Medicine Hat, Canada, students of voice, were also among the winners. Other recipients of fellowships, all from the United States, were:

PIANO, Bruce Baetzner, New York City; Thomas Brockman, Greenville, S. C.; Jane Carlson, Newington, Conn.; Barbara Denenholz, Brooklyn, N. Y.; Margaret Gaudiani, New York City; Ely Haimowitz, Miami Beach, Fla.; Lewis Hamvas, Owensboro, Ky.; Teruko Hirasiki, Los Angeles, Calif.; Arthur Marcus, Brooklyn, N. Y.; Elizabeth Mendenhall, Winston-Salem, N. C.; Johnsie Dickson Moore, Winston-Salem, N. C.; Gertrude Pritzker, Rockaway Beach, N. Y.; Betty Ruth Robbins, Houston, Tex.; Edgar Marion Roberts, Lubbock, Tex.; Albert Singerman, Island Park, N. Y.; Jean Van Shut, Rockville Center, N. Y.; Victor Wolfram, New York City, and Miriam Woronoff, Brooklyn, N. Y.

COMPOSITION, Mertina Johnson, Malden, Mass.; Jean Blythe Middleton, San Leandro, Calif.; Nancy Parker, Portland, Me.; John Schwanbenland, Narberth, Penna.

SINGING, Ruth Eloise Barnebey, Columbus, O.; William Battaile, Houston, Tex.; Mary Jane Cooke, Jackson Heights, N. Y.; James C. Cosmos, Hasting, Neb.; Harriett Dearth, Dayton, O.; Dilys Demorest, Rye, N. Y.; Thomas Edwards, Gomer, O.; John Hanks, Purcell, Okla.; Armand Harkless, McKeesport, Penna.; Elizabeth Humphrey, Springfield, Ill.; Ruth Hunter, New Madrid, Mo.; June Lee, San Francisco, Calif.; Mariko Mukia, Seattle, Wash.; Betty Louise Myers, Pittsburgh, Penna.; James Gordon Myers, Mt. Vernon, Ia.; Biruta Ramoska, Hartford, Conn.; Carlos Sherman, Englewood, N. J.; Edith Steinkraus, Bertha, Minn.; Nancy Symonds, Worcester, Mass.; Mada Westberg, Moorhead, Minn.; Carolin Whittingham, Los Angeles, Calif.

CONDUCTING, Herschel Gilbert, Milwaukee, Wis.; Nathan Gottschalk, Bridgewater, Mass.; Frederick Prausnitz, New York City, and Robert Zeller, New York City.

FLUTE, Mary Miles, Philadelphia.

CELLO, Richard Anastasio, Waterbury, Conn.; Mary Louise Hobbs, Arcadia Calif., and Mildred Post, Milwaukee, Wis.

VIOLIN, Anahid Ajemian, New York City; Mary Anne Canberg, Lansing, Mich.; Robert Harrison, Atlanta, Ga.; Ralph Hollander, Woodside, N. Y.; Josephine Kinney, Canton, O.; Robert Koff, Los Angeles, Calif.; Jerome Magzid, Rock Island, Ill.; Rena Robins, Van Nuys, Calif.; Lena Siracusa, Brooklyn, N. Y.; Andor John Toth, New York City, and Virginia von Voightlander, Kansas City, Mo.

Musical Art Institute Makes Scholarship Awards

George A. Wedge, dean of the Institute of Musical Art of the Juilliard School, New York, has announced the recipients of scholarship awards based on high scholastic standing during the previous school year.

Registration at the Institute, Mr. Wedge said, shows an enrollment of more than 1,000 students from 40 states, District of Columbia, Hawaii, Puerto Rico, Canada, Cuba and South America.

Winners of the scholarships and their classifications follow:

PIANO

Howard Barr, Milwaukee, Wis.; Jane Carlson, Newington, Conn.; Richard Fisk, New York; Arthur Ferrante, Brooklyn, N. Y.; Irving Heller, Providence, R. I.; Ronald Hodges, Montclair, N. J.; Dorothy Kaliff, San Antonio, Tex.; Harry Kondaks, Montreal, Can.; Manuel Kroman, Schenectady, N. Y.; Ellis Larkins, Baltimore, Md.; Myrna Macklin, Washington, D. C.; Lily Miki, New York; Marjorie Mitchell, Charlottesville, Va.; Jeanne Rosenblum, New York; Robert Ruda, Jersey City, N. J.; Niuta Shapiro, Washington, D. C.; Morton Siegal, New York; Evelyn Soloff, Brooklyn, N. Y.; Louis Tiecher, New York; Dulcie Thomas, Aliquippa, Penna.; Miriam Woronoff, Brooklyn, N. Y.; Marshall Wrubel, New York, and Joy Moss, Richmond, S. I.

SINGING

Elsie Arnold, White Plains, N. Y.; Rita Boujicanian, West New York, N. J.; Mary Dowson, St. Louis, Mo.; Ruth McKinney, Portland, Ore.; Rivera Graciela, New York; Edith W. Smith, Spring Valley, N. Y.; Stephanie Turash, Brooklyn, N. Y.

VIOLIN

Anahid Ajemian, New York; Nina Appleman, Oklahoma City, Okla.; Bernard Chebot, Fall River, Mass.; Andrew Galos, Bronx, N. Y.; Julius Hegyi, New York; Eugene Jacobowosky, Bronx, N. Y.; Florence Knox, Hot Springs, Ark.; Margaret Pardee, Valdosta, Ga.; Rudolf Querfurth, New York; Elizabeth Rydner, Seattle, Wash.; David Sarser, Kansas City, Mo.; Peter Tramontana, New York; Joseph Zwilch, Bronx, N. Y.; Lillian Levy, New York.

OTHER INSTRUMENTS

David Garvin, Hastings-on-Hudson, N. Y. and Ruth Kreiger, Seattle, Wash., 'cello; Harold Conte, New Haven, Conn. and Alan Fuchs, Brooklyn, N. Y., French horn; Mario Anastasio, Waterbury, Conn., double bass; John Barber, Hornell, N. Y., tuba; Hubert Enright, Yonkers, N. Y., trombone; Henry Fusner, New York, William Nalle, Fort Myers, Fla., Dorothy Helmick, New York, and Elizabeth Schadauter, Madison, Wis., organ; Bernard Goldberg, Belleville, Ill., Genevieve Hall, Montclair, N. J. Also Edith Sagul, Donora, Pa., and Elmer Sinclair, Fort Dodge, Iowa, flute; Robert Gotthoffer, New York and William Lenz, Palisades Park, N. J., trumpet; Rolf Heiman, Altoona, Penna., Gerard Pellerin, Cohoes, N. Y., Ezra Schabas, Brooklyn, N. Y., Edgar Shult, Philmont, N. Y., Gilbert Tint, Brooklyn, N. Y., and Foster Wygant, Hornell, N. Y., clarinet; Catherine Johnk, Santa Monica, Cal., Miriam Licket, Fort Wayne, Ind., Margaret Ross, New York, Flora Strickland, Moretown, Vt., harp; Donald Pool, New York, oboe; and Leonard Schulman, Astoria, L. I., percussion.

Newly entering students who were successful in scholarship examinations held in September were:

Shepherd Coleman, Brooklyn, N. Y., 'cello; Frand Edwinn, Miami Beach, Fla., singing; John Grass, Columbia, Mo., French horn; Murray Grodner, Brooklyn, N. Y., double bass; Jane Gordy, Rockville Center, L. I., tympani; Ralph Hunter, Bloomfield, N. J., organ; Kurt Loebel, Bridgeport, Conn., violin; Abraham Marcus, New York, tympani; Jan McAllister, Pleasantville, N. Y., tuba; Julian Menken, Brooklyn, N. Y., trombone; Robert Sevilla, San Francisco, Calif., violin; Anita Sixfin, Bronx, N. Y., piano; Walter Stein, Brooklyn, N. Y., bassoon; Eric Wahlin, Columbia, Mo., 'cello; Melvin Walter, New York, double bass; Donald Wittekin, New York, trombone, and Jackson Wright, Hamden, Conn., oboe.

Photo by Bruno of Hollywood, N. Y.

ANNA KASKAS,

Metropolitan Opera contralto, gives a Town Hall, New York, recital tomorrow afternoon (Nov. 2), singing an aria from Le Prophete, Schumann's Frauenliebe und Leben cycle, and a group in English, among other items.

Anne Wiggins Brown Resumes Role in Gershwin Opera

Anne Wiggins Brown, soprano, resumed her role of Bess in Gershwin's Porgy and Bess in the revival of the work on Oct. 13 at Maplewood, N. J. Miss Brown, who created the part, was heard during the summer in the title role of La Belle Helene. She also appeared in concert with the American Youth Theatre, on the radio, in the Treasury Hour and other programs and participated in the Hollywood stage revival of Mamba's Daughters.

Bach Circle Selects Soloists for 5-Concert Series

The Bach Circle of New York will offer two Town Hall concerts and three members' evenings during the season. Francis Rogers, president, announces that during this fifth year the programs will include rarely heard works. Soloists will include Hertha Glaz, contralto; Yella Pessl; harpsichordist; Harry Friedman, violinist; Janos Scholz, cellist; and John Wummer, flutist.

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Ballet Russe and Jooss Forces Stage Novelties

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Of the two ballet companies that have been functioning in New York, the Jooss ensemble, first to open, was naturally the first to leave. Their 35 week transcontinental tour started in Philadelphia's Locust Theatre on Oct. 29. Chronica, a ballet new to New Yorkers was shown before their departure. During the last fortnight the Ballet Russe de Monte Carlo staged two more premieres — The Magic Swan on Oct. 13 and Saratoga on Oct. 19.

In the staging of The Magic Swan (the third act of Tchaikovsky's Swan Lake), Alexandra Federova followed Petipa's original choreography as accurately as possible. The ballet, beautifully costumed by Eugene Dunkel, afforded many opportunities for brilliant technic by Toumanova and Youskevitch. Franz Allers conducted Tchaikovsky's score with full appreciation of its medodic charm. Unfortunately for the occasion, the ballet was programmed with Vienna-1814, which happens to be identical in structure—a ballroom scene, a thread of a plot which takes shape while the curtain is being raised and does not return until the curtain is lowered, with many divertissements to fill the gap.

Saratoga a Racing Saga

Saratoga is a perfect example of what happens when more attention is paid to scenario and costuming than choreography. Obviously much money and no care was lavished on it, and the result was a sumptuous and eye-filling spectacle devoid of artistic interest. What at one time probably was an original and sparkling idea, concerning the rivalry of a racing horse owner and his jockey for the beautiful heroine at the famed resort in the 1890s, has emerged as a costume show.

That the costumes were imaginative as well as authentic does not alter the basic fact that the dance itself, despite the brilliant contributions of Franklin and Danilova, has weak choreography. Also inescapable was the fact that, in the performance, there were evidences of inadequate rehearsal, making it hard to judge whether Massine's groupings had any possibilities. Perhaps the composer, Jaromir Weinberger, is unfamiliar with the necessities of the ballet technic. At any rate, the music was singularly thin for the composer of Schwanda. Efrem Kurtz conducted the performance.

A Large Repertoire

Evidences of inadequate rehearsal and hasty production are nothing new in the present stay of the Ballet Russe. We do not wish to be captious, but since the three ballets presented on opening night, the following have been danced: Seventh Symphony, The Nutcracker, Beau Banube, Capriccio Espagnol, Serenade, Petrouchka, Vienna—1814, Devil's Holiday, Afternoon of a Faun, Baiser de la Fee, Three Cornered Hat, Coppelia, Spectre de la Rose, Prince Igor, Sylphides, Scheherazade, and Rouge et Noir.

With the exception of Le Spectre de la Rose, all are of full length—some of unconscionable length—and there are still more to come! Now, the leading feminine roles of the above staggering list are taken by only three ballerinas—Danilova, Toumanova, and Krassovka, Lubov Roudenka is brought out of the corps de ballet occasionally, but only for bits of sheer virtuosity. Although the soloists are always in top form, it would be asking the impossible to expect perfection from the corps de ballet. The big wonder is how on earth they manage the performances at all.

There is quite a difference on the male side of the roster, for André Eglevsky, Frederic Franklin, Igor Youskevitch, Roland Guerard, Marc Platoff, George Zoritch and Chris Volkoff are all really great dancers.

Virtuosity Not Enough

But a ballet audience is made up of people who seek more than mere individual virtuosity. Intricate group patterns in space which are designed for aesthetic results are also a part of the scheme, and are sacrificed with the present policy of quantity rather than quality. When a great ballet like The Three-Cornered Hat has to depend upon one tour de force, or when it is evident that Petrouchka has merely been thrown together, something constructive should be done. The present system is not fair to the dancers, management or the spectators. Fewer ballets impeccably performed would be more satisfactory to all concerned.

Chronica Introduced by Jooss Ballet

The final novelty to be presented by the Jooss Ballet during its stay at the Maxine Elliott Theatre was Kurt Jooss' dance drama in three acts entitled Chronica. This, in certain ways, is one of the weakest productions yet staged by the group. Its chief defect lies in a long and action-cluttered programme that deals with the life and death of a presumably Renaissance dictator. The summary reads like a play by Massinger, Ford, or any other blood-and-thunder Elizabethan dramatist. And with the action so explicit, one misses the subtlety that is found in other Jooss works. There is a contemporary tinge to the action that the audience was not slow in grasping. This, however, does not necessarily mean good ballet.

But the stage magic of Jooss is not altogether missing in Chronica. This reviewer found that, whereas the message and ideology were painfully obvious, the groupings and patterns of the dancers were often fascinating. Thus one could look upon the spectacle from the point of view of abstract design, dismissing entirely the intended meaning.

Rolf Alexander did splendid work in the leading role, a part that demands strength and force of character. He was ably supported by Jack Gansert, Maya Rovida, Noelle de Mosa, Jack Skinner, and Hans Zullig. The music, composed by Berthold Goldschmidt, was an adequate complement to the scenario.

A SCENE FROM LABYRINTH,
new "surrealist" ballet with scenario and décor by Salvador Dali and music by Schubert, recently premiered by the Ballet Russe de Monte Carlo.

Ballet Theatre Leaves for Mexico

During Ballet Theatre's two week engagement in Mexico City, which opened on Oct. 23 at the Palace of Fine Arts, there will be four world premieres. Bluebeard, a creation by Fokine, based on Offenbach's operetta with décor and costumes by Marcel Vertes; Slavonika, created by Vania Psota, with Dvorak's music and costumes and scenery by Alvin Colt; Beloved, a Bronislava Nijinska ballet, set to Schubert-Liszt music, with Nicolas de Molas' décor; and a new arrangement of excerpts from The Sleeping Beauty by Anton Dolin. This marks the company's first appearance since it has gone under the S. Hurok sponsorship.

For the New York season at the Forty-Fourth St. Theatre two more works will be added. Prokofieff's Lieutenant Kijé will be staged by Fokine, and Antony Tudor will present Night Miracle, which is set to the music of Schönberg. The first two weeks of the New York season will be under the auspices of the New York Opera Company.

• • •

La Meri and the Natya Dancers on Oct. 22 presented the first of a series of six performances to be held at the Master Institute Theatre. The program was titled The Hindu Dance, and it dealt with various aspects and ramifications of that particular form. Moroccan, Spanish Flamenco and Hawaiian dances were represented.

A series of six illustrated lectures by La Meri has also been announced by the Institute, scheduled to begin on Nov. 5. The combined series has been designed for the benefit of the Scholarship Fund.

• • •

Between long and arduous rehearsal periods with the Metropolitan Ballet, Monna Montes has managed to find time to create new dances in the classic ballet tradition for her forthcoming engagement at the Rainbow room. Miss Montes' partner will be Alexis Dolinoff.

• • •

Liljan Espenak, who was for many years a member of the Mary Wigman Dance Company and an assistant at the Wigman Institute in Berlin, has announced the opening of her New York School at the Playhouse Studio. Miss Espanak's faculty will include Zane Irwin, teacher of ballet, and Lilly Hoffman, teacher of gymnastics.

• • •

Doris Ulmann has resumed her classes at the Y.M.H.A. Miss Ulmann is a graduate of the Hellerau-Laxenburg School in Vienna and employes their technical methods.

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National Symphony Season Announced

Kindler to Lead 3 Series of Concerts—Noted Guest Soloists Named—Pops Programs Win Success

WASHINGTON, D. C.—The ever-increasing population in Washington has demanded more varied entertainment, and both C. C. Cappell, manager of the new concert series held outdoors in Meridian Park, and J. P. Hayes, new manager of the National Symphony, have come to the rescue.

The latest venture of the orchestra—a series of seven Pop Concerts in the Riverside Stadium—proved an overwhelming success. The large stadium had hundreds of tables on the main floor, making it possible for the audience to enjoy cold drinks while listening. Evidently the combination was relished, as each succeeding event was better attended.

The first concert was conducted by Dr. Kindler, who set the pace for those to follow—a program gay and varied, included works of Elgar, Sowerby, Bach, Tchaikovsky, Lehar, Handel, Bizet, Herbert, Gershwin and Strauss. The audience, very attentive, considering the informal atmosphere, was spontaneous and enthusiastic in its applause.

Ganz Conducts

The second concert featured Rudolph Ganz as conductor. Mr. Ganz followed the same ideal in preparing a light and attractive program, with numerous short selections. So popular were they that several were repeated. Elsie Houston, Brazilian soprano, was the feted soloist. On Sept. 29, and Oct. 2, Mr. Ganz had as his associates Sigurd Rascher, saxophone virtuoso, and Margaret Speaks, lovely soprano.

On Oct. 6, Howard Mitchell, first cellist of the orchestra, took over the baton. Vigor and freshness characterized his interpretations. Arthur Whittemore and Jack Lowe, duo-pianists, were the soloists.

An unusually attractive program was given on Oct. 9 when Sylvan Levin conducted. The soloists were Mary Lida Bowen, soprano, Elwood Gary, tenor, and Drucilla Hoffmaster, pianist. Mr. Levin and Miss Huffmaster shared honors on this evening in the performance of the first movement of the Tchaikovsky Piano Concerto. Miss Huffmaster's reading was technically brilliant and clean, and most expressive.

The final attraction in the series was the movie and radio favorite, Oscar Levant. Mr. Levant was heard in the Gershwin Piano Concerto and Rhapsody in Blue. Cheering from the audience brought two Gershwin Preludes as encores.

Stewart and Feuermann in Joint Concert

The first concert of the winter season brought the inauguration of a new series under the management of Mr. Cappell, presenting two or more artists at each event. The prices are "popular," and the programs thus available to all. On Oct. 16, the opening concert brought two fine artists together, Emanuel Feuermann, cellist, beautifully assisted at the piano by Franz Rupp: and Reginald Stewart, pianist. Mr. Stewart chose unusually attractive and varied compositions for his contribution—Lully, Rameau, Scarlatti, Bach, Debussy and Ravel—and disclosed a wide range of tonal coloring and individuality of feeling. Mr. Feuermann gave a magnificent performance of the Brahms F Major Sonata. Both artists were recalled many times, and offered several encores.

The Chamber Music Guild gave its first concert of the season on Oct. 15, with Sylvia Meyer, harpist as soloist.

G. E.

Winter Concerts Scheduled

WASHINGTON, D. C.—Three series of concerts make up the 1941-2 Washington season of the National Symphony Orchestra. Dr. Hans Kindler starts the eleventh winter season on its way tomorrow afternoon (Nov. 2) in Constitution Hall by conducting the ensemble in the world premiere of a work by Roy Harris, written especially for the orchestra. Jose Iturbi, pianist, is soloist in the E flat concerto of Liszt.

The First Sunday Series will comprise six matinee programs. There also will be a Great Masterworks series of six Sunday afternoon programs and a mid-week series of eight concerts on Wednesday evening. On Nov. 19 and 20 the orchestra appears in special performances of the Ballet Russe and on Jan 12 will be heard with the Schola Cantorum.

In addition to Iturbi, the soloists for the first Sunday series include Raya Garbousova, cellist, Nov. 23; Joseph Szigeti, violinist, Jan. 4; and Nathan Milstein, violinist, Feb. 15. In the Masterworks series, Egon Petri, pianist, appears on Dec. 14; René Le Roy, flutist, March 1 and Percy Grainger in the triple role of pianist, composer and conductor on Feb. 8.

Albert Spalding, violinist, is soloist on Nov. 5 opening the mid-week series and will be followed by Richard Crooks, Metropolitan Opera tenor, on Nov. 26; Guiomar Novaes, pianist, Jan. 21; Helen Traubel, soprano, Feb. 4; Rudolf Serkin, pianist, Feb. 18; and Leah Effenbach, pianist, March 25.

The orchestra will give a series of students' concerts in high schools of Washington and vicinity and play 35 engagements on tour including its tenth season of seven concerts in Baltimore.

B. N. R.

LEAH EFFENBACH,

pianist, has returned to Washington, D. C., after spending the summer months at Saranac Lake, N. Y. In addition to her large teaching class in Washington, Miss Effenbach will be heard this season in concert in the northern and eastern states, Canada and South America. She returns to Washington to play the solo part in the Bach Fifth Brandenburg Concerto, and the Prokofieff Piano Concerto with the National Symphony Orchestra in Constitution Hall on March 25.

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A stirring work indeed, embodying sentiments that are forceful, well-expressed and inspiring—words that needed to be said, for they express America's determination to remain free.

Mr. Still has written simply, broadly and mainly in diatonic harmonies. There are vigorous march-like motifs and quasi trumpet figures underlying the strong, free declamation of the voice.

This work, given its premiere by the New York Philharmonic on Oct. 23, is a highly useful one and may be included in a large variety of symphonic, choral and patriotic programs. It offers a good vehicle for a dramatic baritone, and is 14 pages long in piano-vocal score. (J. Fischer & Bro., New York.)

BOOKS

CHILD'S OWN BOOK OF GREAT MUSICIANS, by Thomas Tapper. Technically this is not a book until the student makes it such. Rather it is a a series of pages, relating the story of a noted composer, with blanks wherein the boy or girl may paste in illustrations, which are provided, so that the text is illustrated. These pictures usually are of the composer, of persons with whom he has been associated, incidents in his life and similar subjects. Cord is provided for binding and the finished product is a permanent reference volume. Written in a manner easy to understand, the book is valuable in the formative stages of a young person interested in music. At hand are the materials for Stephen Foster and Ethelbert Nevin. (Theodore Presser Co., Philadelphia.)

LET'S STAY WELL, subtitled "Songs of Good Health for School and Home" and prepared by Lysbeth Boyd Borie with music by Ada Richter. Copious with illustrations, the charming little volume, attractively bound, possesses little ditties, easy to learn as well as to play and sing and should prove valuable in kindergarten teaching. From Thank You, Mrs. Cow, to Pussy Must Be Right, each effectively points a way to better health. (Theodore Presser Co., Philadelphia.)

A TREASURY OF GILBERT AND SULLIVAN; edited by Deems Taylor; illustrated by Lucille Corcos; arrangements by Dr. Albert Sirmay.

Beautifully bound, well typographed, and incased in a useful carton, this 405-page volume contains 122 songs from eleven of the famed G. and S. operettas and includes all the best known excerpts. The piano accompaniments, arranged from the original piano scores, integrate the melodies with the piano parts, and in that respect differ from most previous versions, which utilize the melodies only in the voice line. Also, Dr. Sirmay condenses all ensemble passages (with one exception) into one voice line.

The Taylor contributions are of rare interest, as his Introduction describes the manner in which G. and S. worked, he tells the genesis, history and plot of each operetta, and in an Epilogue recounts the story of the famous quarrel between the composer, the librettist and their producer, D'Oyly Carte.

The pithy and informative writing of Taylor, much of it in anecdotal vein, offers highly interesting matter for G. and S. students and lovers.

The fanciful line and color drawings of Lucille Corcos are an added stimulus to entire enjoyment of this unusual publication. (Simon & Schuster.)

FOR BAND

TWO MARCHES FROM REVOLUTIONARY AMERICA, set and scored by Richard Franko Goldman. The son of Edwin Franko Goldman, bandmaster, has here resuscitated Washington's Grand March (1784) and President Washington's Quick-step, the latter from Beck's Flute Book (ca. 1790). Two simple and lively airs of stirring sort, the first in particular retaining its force and patriotic appeal. Useful items in a day when the American spirit is on the defensive. The settings are arranged so that they may be played by large or small bands. (Music Press, Inc., New York.)

FOR TWO PIANOS, FOUR HANDS

CHINESE DANCE, by Bainbridge Crist. This is not Mr. Crist's first essay in Oriental music, for several of his orchestral compositions successfully employ the melodic, harmonic and rhythmic idioms of the East. The present example has typical atmosphere, and its frolicsome motifs, whether authentically native or not, are sufficiently "Chinese." The piece is attractively buoyant, smoothly set for the paired pianos, and offers no difficult technical problems. (Carl Fischer, Inc.)

MINUET and BADINERIE, by J. S. Bach; SCHERZO in B flat, by Franz Schubert; arranged by Arthur Banyon. New additions to little classics constituting the useful library known as The Anglo-French Series of Easier Two-Piano Pieces. Tastefully arranged, these *morceaux* by Bach and Schubert, easily playable, furnish useful media for youthful tyros in two-piano playing, or for teacher and pupil. (Oxford University Press.)

FOR VIOLIN AND PIANO

MANANA, by Otto Luening. Spanish color and rhythmic lilt are prominent in this effective violin number, which has an individual piano accompaniment enhancing its attractiveness. The work has a middle section, *allegro molto*, in broader melodic style. (Arrow Music Press, Inc., New York.)

FOR MIXED VOICES

FOUR OFFERTORIES, by H. H. Wetzler. These are Afferentur for soprano and alto; Postula a Me, Mihi Autem Nimis Honorati, and Tota Pulchra Es Maria, all for mixed quartet.

In spirit, treatment and voice leading these compositions are exceptionally worthwhile material for church use. At present Wetzler is writing fifty-two more such numbers, one for each Sunday in the year. (J. Fischer & Bro.)

FOR WOMEN'S VOICES

IF THAT HIGH WORLD, words by Byron, music by Otto Luening. A setting for SSA, a cappella, of the poet's threnodic and poignant words which proclaim the wonder of death and eternity. The style of the music is also elevated, clear and touching, with a closing chorale-like passage. This brief number would fit into funeral or memorial services. (Arrow Music Press, Inc., New York.)

FOR MALE VOICES

HERE WE COME A-WASSAILING, old English folk melody, freely arranged by Channing Lefebvre, has a brief solo for the second tenor, followed by interweaving passages for TTBB. The work is well known as the Wassail Song, and has a most infectious tune. The words, which tell of the company of wassailers and their visits to the home of the citizens, are hearty and convey blessings on the house. A most attractive number, with piano accompaniment. (Galaxy Music Corp., New York.)

DARK THE NIGHT, Welsh carol, arranged by George Mead for TTBB, with an English version by K. E. Roberts of the original words, has an atmospheric, rich-harmonied musical setting capable of sonorous effects. It requires good part-singing but is not especially taxing. Piano accompaniment. (Galaxy Music Corp., New York.)

OUT OF THE ORIENT, Tyrolean Christmas folk melody, arranged by Channing Lefebvre, has a brisk, folk-like introduction of much simplicity, followed by a humming chorus of original sort, in

JOHN MARTIN,

tenor, has resumed activities for the season as concert, radio and oratorio artist. Mr. Martin has appeared as soloist frequently in Temples throughout the country and at the Riverside Church in New York. Recently, while on the Pacific Coast, he sang The Lord's Prayer at the home of the composer, Albert Hay Malotte. Mr. Martin includes in his repertoire of oratorios Elijah, The Creation, and Messiah.

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Among Variety of Music of Vital Interest Recently Off Presses

Photo by De Bellis

ELEANOR STEBER, as Marguerite in Faust, a role which the Metropolitan Opera soprano sang in Havana recently with the Gran Compania International de Opera. Miss Steber's current tour will include 10 states. She is soloist on Nov. 6, 7 and 9 in Mozart's Requiem with the New York Philharmonic-Symphony Society, Bruno Walter conducting.

which the melody is sung by the bass, and ending with the refrain of "fa-lanti-ding-di-do." The work adds a soprano or tenor solo to the four male voices, and is a most delectable item, unaccompanied. (Galaxy Music Corp., New York.)

SATB

CRADLE HYMN, Bruno Huhn's setting of the familiar Away in a Manger but with a different although simple harmonization. Within a limited range young choirs boasting four parts, could make use of it on carol programs this Yuletide. (G. Schirmer, Inc., New York.)

CHRISTMAS BELLS, another Yuletide number by Bruno Huhn but in more sprightly manner and with parts moving in easy fashion. Has a hymn-like quality and boasts of many two-measured phrases. It concludes with a B flat although an alternate F is available. (G. Schirmer, Inc., New York.)

I'LL WALK BESIDE YOU, an arrangement by Clarence Lucas of Alan Murray's number. Both the altos and tenors have opportunity to carry the melody, the latter with a brief humming accompaniment on the part of the other three voices. Effective dynamic changes are provided and the number would serve effectively as a contrast on programs after a "heavier" work. (Chappell & Co., New York.) Also arranged for four-part male voices with the baritones and first tenors carrying the main idea.

EIGHT SWISS AND FRENCH CAROLS, arranged by Luther M. Noss. A foreword to this book of Yuletide religious numbers explains how the Carol Society, founded in 1923 at New Haven, Conn., by Prof. Edward Bliss Reed, has as its purpose the publishing and circulating of Christmas carols and the encouragement of carol singing. Except for 1940 there have been annual publications since 1924 with Prof. David Stanley Smith making most of the arrangements. The current issue covers carols of various cantons and French provinces. Arranged for four-part singing principally, the piano accompaniment is for rehearsal purposes only. The selection is well made, the arrangements are not difficult and the English text, by Alfred R. Bellinger, maintains the simplicity of the carol idea. Recommended for Christmas carol services in schools and churches. (Galaxy Music Corp., New York.)

OUR EARLIEST AMERICAN SONGS, comprising six numbers by Carr, Hewitt, Hopkinson, Reinagle and Selby, edited and arranged by Philip Weston. Benjamin Carr's Ave Maria is somewhat Schubertian in its accompaniment and with florid notes for the singer; Why, Huntress, Why?, from the same composer's opera, The Archers, likewise has moments of coloratura propensity; In a Far Distant Clime, is somewhat Mozartean in manner; My Days Have Been Free, by Hopkinson is joyful while Reinagle's I Have a Silent Sorrow is more plaintive; Selby's Lovely Lass shows strong English ballad traits. (Concord Music Publishing Co., Inc., New York.)

SONGS

WHAT OF THAT MIDNIGHT LONG AGO?, a new sacred solo by Vera Eakin in the style of a carol, which sopranos might find suitable for a Christmas carol service. Not difficult and in a flowing rhythm which almost sings itself. (Galaxy Music Corp., New York.)

THERE'S A STAR IN THE SKY, a setting of the familiar Christmas hymn by Horatio Parker. To be sung *con moto*, it has unexpected key alterations, with the composer showing a fondness for chromatic episodes. (Galaxy Music Corp., New York.)

BENEATH' DE WILLERS, a setting of a Paul Dunbar poem by A. Walter Kramer. In the Spiritual idiom and within an interval of the sixth, Mr. Kramer has ably sustained the mood of the poem. The reiterative dominant (it fluctuates between a major and minor mode) with solid chordal accompaniment aids the pathetic and poignant expression of the singer. Baritones should find it effective. (Galaxy Music Corp., New York.)

V—TO VICTORY, by Henry W. Geiger, a marching song, full of zest and vigor, both in poem (by Mary Purdue) and in musical setting. A militant and military number that has a swing and is easily sung. A good marching number for troops or any group and one that could be popular on a program patriotic in purpose. (Michael Keane, Inc., New York.)

THE ASPEN, words by A. E. Housman, music by Wendell Keeney. One of Housman's simple, naturalistic poems about the farmer lad who a year ago passed under the aspen with his sweetheart, but who now goes by with another while his first love lies under the sod. The piano accompaniment is individual, perhaps mirroring the shimmering of the tree's leaves, while the voice declaims in rather minor vein, the end bringing strong *crescendo* with the growth of the singer's emotion. For medium voice, the range D to F sharp (optional G). (G. Schirmer, Inc., New York.)

I'VE LIVED AND LOVED, by Clara Edwards, an exulting, expressive and dramatic number by the American composer. A triplet figure in the accompaniment adds to the spirited rhythm as the singer discusses the "road to happiness" and expresses his thanks to God for the "gifts sent from above." (Galaxy Music Corp., New York.)

Bach Preludes Newly Arranged by Pavlowitsch

Count Alexis Pavlowitsch has completed vocal arrangements of Bach preludes. He has written the vocal part for all the preludes with the exception of the C major which was adapted by Gounod for his Ave Maria. The composer uses texts for his songs in English, French, Italian, German and Russian.

Dedicates Work to Paderewski

Felix Roderick Labunski, Polish composer, has written a symphonic movement for full orchestra, entitled Tribute To A Great Man, and dedicated it to the memory of Ignace Paderewski. The work was composed this summer at the MacDowell Colony in Peterborough, N. H. Proceeds from performing rights will be turned into the Paderewski Testimonial Fund.

I'll Walk Beside You
A Ballad worth singing
Slowly (with expression)
VOICE
Piano
walk be - side you through the world to - day, While
dreams and songs and flow - ers bless your way, I'll look in -
to your eyes and hold your hand, I'll
walk be - side you through the gold - en
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NEW YORK NOVEMBER 1, 1941 No. 3042

The Philharmonic at 100

The Philharmonic-Symphony Society of New York, beginning its second century, deserves the countless felicitations that have flowed in to its directors from the President of the United States and other notables.

In the Scriptural phrase, but not with the same sense of finality, it has fought a good fight—if only to keep in existence so long, to meet the perplexing problems of support, program-building, conductors, and soloists.

From a cooperative organization meeting in small rooms and playing only seldom each season, it has grown until now for some years it has been giving more than a hundred concerts. It has toured widely, including the famous 1930 hegira to Europe in the golden age of Toscanini.

Now that the latter is to return as guest for the final post-season concerts of the anniversary year, the seal seems firmly placed on the gala proceedings. The celebration, with its notable parade of nine guest conductors, begun by Stokowski, promises much alternation of conducting styles, if not of fare.

Perhaps hearkening to voices raised more and more for the American composer—and no doubt deeming it appropriate in a year when patriotic slogans are uppermost—the directors have decided to include one native composition on every program.

So far the creative exhibits have been rather spare, though, in cases, of interest. Is that the fault of the composers, the conductors or the audiences? Is playing time too precious to lavish more than a quarter-hour, on the average, on the American muse? Is it thought that the public would not stand for much more of the sour-harmonied, ingeniously built bits of musical puzzlement that, for the most part, have been offered?

Or, is it the fact that conductors do not want to spend so much time on the arduous rehearsals required to point up, if that is possible, the experiments of some of the dour modern polyphonists? Only parts of some works have been given, thus allowing for more opportunities to shine in the standard scores.

That is, perhaps, the other side of the medallion to the brilliancy—at least in anticipation and on paper—shed by a row of eminent podium figures. The Philharmonic has had its fling at guests before, the notable galaxy of 1904 being an example. When nine or ten conductors vie for eminence, there can hardly fail to be excitement. There will be strenuous efforts to out-point, out-glitter and out-pound the other fellow, and the audience is bound to have some stirring evenings.

But after the shouting and the sonorities die, the carefully whittled bits of Americana that have been slipped in will have been swept up with the dust raised by the gala centenary throngs. Will American composition have a chance to prove itself in the melée? We hope so.

It would be a crowning jewel in the venerable diadem of the Philharmonic, if in its centenary year it should bring to light at least one or two viable works that become a permanent part of the repertory.

Wanted: New Objectives for the Opera in America

The American opera singer seems to be coming more and more into his own. There is, for example, the New Opera Company in New York, the solo roles in its four productions being eagerly competed for by some 800 singers, mostly of native birth. Naturally, there have been rivalries, and some heartburnings, at the results announced.

Across the country there is a vast amount of operatic activity. Many new groups have sprung up in the last few years, some of which employ a few noted guests, with resident singers, orchestra and chorus. A good summary of this multifold opera-giving is found in the Oct. 20 issue of Opera News, the enterprising publication of the Metropolitan Opera Guild (New York).

This survey, confirmed by the Musical Courier's annual report on local opera and orchestras, relates that there are 124 organizations in 32 states giving opera, of which about one-third are connected with schools and studios, while the remainder are divided between professional ensembles, civic enterprises and amateur groups.

The Opera News article does not go into the more shadowed side; nevertheless, it exists. Even where opportunities are manifold and sufficient financial backing exists to guarantee that the season will go through as scheduled—the rivalries that exist between composers, directors and singers do not always produce the most wholesome state of affairs in an art supposed to be seeking new forms and expressions.

America has at the present time an over-supply of native and imported talents. Apart from the lack of opera outlets for these singers, there is also lacking a general objective—no artistic credo or new and significant point of view, expressive of the times—such as has given profile and saliency to art movements even of doubtful aesthetic value.

For example, the New Opera Company, with all the experienced names among its directorate, is offering a bill of variegated ideals, in the works, schools of production, and the castings. It is doubtful whether patrons who were delighted by Mozart's Cosi Fan Tutte will equally relish Offenbach's La Vie Parisienne, and vice versa, or admirers of Verdi's almost unknown Macbeth—so far as American productions go—also like the eerie fantasy of Tchaikovsky's Pique-Dame.

The Metropolitan is to offer a world premiere—Gian-Carlo Menotti's The Island God. Why does the composer, who made a name for himself in sparkling comedy, choose a quasi-allegorical subject ending in tragedy, and set on a remote desert isle? True, light on universal human traits is sometimes contained in such fables, and the public will wait with interest for the production.

Cartoon by Edgar Allen, Jr.

"Isn't it wonderful, Jim? The Philharmonic's a hundred years old, and hasn't had its face lifted ONCE!"

Perhaps the greatest need for the modern operatic form is to reflect the contemporary scene. In America opera librettists and composers all seem to spend their days mooning over mist-enshrouded legend—Rip Van Winkle, Hiawatha, Evangeline, Hester Prynne, the Cavaliers and Puritans, noble braves and early settlers.

Why has no one made an opera out of Elmer Rice's The Adding Machine or Street Scene, or Thornton Wilder's Our Town, or Marc Connelly's The Green Pastures, works that illuminate American life of today in the cities and the towns?

Must our young singers forever don the tights and doublets of Verdi, Gounod and Donizetti?

Are we a nation of escapists on the lyric stage?

The Voice of the People

An interesting innovation in choosing new works submitted to Dr. Artur Rodzinski for performances has been announced by the conductor of the Cleveland Orchestra. Hereafter all scores will receive a preliminary hearing before a committee of musicians and critics; a vote will decide which compositions are to be included in this season's repertoire.

The conductor believes this to be a fair way of getting a cross section of opinion. We think so too.

At any rate, a general application of such a ruling would relieve conductors of two embarrassments—an assault by music critics alleging that the new music was worthless, and griping letters from other composers wanting to know why *their* MSS. were not performed. Let the scalping be done in private and before the performance.

A great deal depends on the makeup of the jury which is to select new fare. It ought not to be too academic, lest fresh new blood not appear in the novelties, but harmless and true-to-cannon exercises take their place.

On the other hand, it should not consist almost entirely of the *dernier cri* addicts, who find a nameless beauty in formless masses of notes and an excruciating juxtaposition of planes, or what you will.

It ought resolutely to rule out too many of the canny gentlemen of the box-office, who know (or think they do) what an audience likes. Most of the time their choice seems to result in a dull and samish repertory for our orchestras.

It also might profitably not include judges who are fiercely loyal to friends and hate everybody else's music . . . Now, *you* try and select this model committee.

VARIATIONS

By Leonard Liebling

Serge Koussevitzky believes that all symphony concerts ought to be brought to the public at the same popular prices of admission charged by the less expensive picture houses. He says that the old way of supporting such music through guarantee funds is on the decline and should be definitely ended with its "budget headaches and deficits, even though the wealthy patrons of art have done good work in their time and place." Further, Koussevitzky feels that the people at large would appreciate and patronize such an opportunity, and he bases his conviction on his own experience with the Berkshire Festival where the Tanglewood grounds have held average audiences of 9,000, the low admission prices more than paying for the cost of the performances.

"As long ago as 1909," Koussevitzky informs us, "I gave concerts in Moscow and St. Petersburg at which we charged only fifteen cents for tickets. The hall was packed with workers and poor young students. I have never enjoyed any concerts as I did those. The response was electrical."

"Would you include the Boston Symphony Orchestra in such price-lowering?" the leader was asked. "Certainly," he said, "and I wish that it could be the first of the major orchestras to set the example."

Now let's see.

* * *

Arthur Fiedler, conductor of the Boston Pop Concerts, tells a sweet story on Koussevitzky. He was rehearsing the Boston Symphony Orchestra in the Funeral March from Beethoven's Eroica and didn't quite like their lagging a bit behind his stick. "This is indeed a Funeral March, gentlemen," said the stimulative Serge, "but please remember that you are not the corpses."

* * *

Two absorbing books on music I have read recently are A Musician Talks, a pair of little volumes by the late Donald Francis Tovey, being the revised texts of lectures given by him in Glasgow and Liverpool. Everyone who follows music seriously knows all about Tovey and his invaluable educational and critical essays and addresses. What makes them particularly compelling is their clear thought and easy style without any conscious attempt to display the immense erudition of the author, who was also a pianist, composer and conductor. The two booklets are called The Integrity of Music and Musical Textures (Oxford University Press). The latter has a passage that should be read and reread by certain persons in these alcoholic days. Tovey quotes several eminent creators who hold that inspiration cannot be extraneously stimulated but always comes as the reward of strenuous preliminary work. For instance, Helmholtz says that "*Der Einfall*, 'the thing that occurs'—or, as the excellent slang word expresses it, 'the brain-wave'—never came to him if there was the slightest trace of alcohol in his system." Nevertheless, Tovey gives some consolation to the imbibers, for he adds that "many persons have done their best work under alcoholic stimulus." He might have cited the case of Mozart's The Magic Flute, and the numerous bottles of wine which Schickaneder allegedly fed him during the hurried composition of that opera.

* * *

In quite different vein from Tovey's output is the clever and diverting Publicity Is Broccoli, by Constance Hope, admittedly the leading publicity promoter of the musical profession.

The book not only sets forth most of the technic and tricks of the fraternity that makes glamor girls and boys of the tonalists, but also explains the processes in most amusing fashion, spiced with countless unfamiliar anecdotes and other arresting "insides."

Connie grew up in select musical circles, so that she knows her onions thoroughly and apparently her broccoli too. She always has kept her tongue in her cheek as she contacted and contemplated the folks who make music for money. That endears her to my heart as greatly as her keen intelligence and charm of personality.

Her book (humorously illustrated by John Groth) is amazingly frank and she does not hesitate to reveal even the weaknesses of some of her celebrated clients. There are irresistible chapters about such fame-lit figures as Heifetz, Stokowski, Lotte Lehmann, Ormandy, Reiner, Melchior, Lily Pons and others. And numerous pages also describe the author's adventures in purely commercial publicity outside the field of music, such as glamorizing modes, restaurants, nightclubs, shoes, and even dogs! Read Publicity Is Broccoli and give your risibles a treat. (The Bobbs-Merrill Company.)

* * *

In its previous issue this department called loudly for the creation of a symphony orchestra in Brooklyn. Three days later the Brooklyn Institute of Arts and Sciences announced the formation of such a professional organization. The department bows.

* * *

New York's ballet season has opened brilliantly with the *stagioni* of the classical Russe and Jooss modern troupes. Both have produced some novelties but I like their true and tried repertoire best. I still get enormous satisfaction from the Russe Petruchka and Afternoon of a Faun, and the Jooss Green Table and Big City.

* * *

The best two musical radio talks of last week were Deems Taylor's informative sketch of Moussorgsky in the regular Philharmonic commentations, and Henry Simon's pithy remarks about American compositions and music critics, spoken on Sigmund Spaeth's constructive WQXR program called Meet American Composers. One striking truth set forth by Simon was that "Some of the best and most skillful American music now is being written in Hollywood for the movies."

* * *

Hermann Hans Wetzler, American composer and conductor long resident in Europe, has returned to the safe shelter of these shores and wisely intends to remain permanently.

His opera, The Basque Venus, won many performances abroad and likewise several of his symphonic works, some of which have been heard here.

However, Wetzler strongly feels the call of the church too, and possesses particular talent for the composition of religious music. I have just seen his Laetentur Caeli for two tenors and two bassos; Im Properium (soprano, also, tenor and basso) designed for Palm Sunday; Nunc Dimittis (male quartet and organ); and Magnificat (female voices with solo violin and organ). All of it is finely devotional and fastidiously made music, in facile counterpoint richly harmonized. The fugal field has no terrors for Wetzler; there is a double example in the Nunc Dimittis, and more than a third of the Magnificat is taken up with a splendid three-part fugue mounting to full-voiced utterance and dying out in a pianissimo Amen. Choirmasters with the proper vocal forces might well give this impressive work their respectful attention.

* * *

Gershwin's Porgy and Bess was resuscitated at Maplewood, N. J., recently for a series of performances that resulted in strong popular and financial success—so much so in fact that there is authentic talk of giving the work a renewed run in New York. Why that has not been done hitherto is one of the mysteries with which the operatic industry abounds. At least three Porgy and Bess excerpts have become humming and whistling favorites of the populace, a record yet to be equalled by any other lyric stage work since the heydays of Mascagni, Leoncavallo and Puccini. Or, as Virgil Thompson puts it (N. Y. Herald-Tribune of October 19): "Porgy and Bess is a beautiful piece of music and a deeply moving play for the lyric theatre . . . When one considers one by one the new works that the world's greatest opera houses have produced with ballyhoos and hallelujahs in the past forty years and the almost unvarying pattern of their failure, one is inclined to be more than proud of our little Georgie. He didn't know much about musical esthetics and he couldn't orchestrate for shucks; but his strength was as the strength of ten because his musical heart was really pure . . . a work which not only New York, the composer's natal city, but America, his native land (and any native land, for that matter), might well be proved to honor and happy to love."

One remembers with surprise and sorrow the snobbish treatment accorded Porgy and Bess by nearly all the New York music critics.

* * *

Café Society Uptown (of New York) celebrated its first anniversary a couple of weeks back. If you don't already know it, the institution is a night club whose slogan is "From Bach to Boogy-Woogy." I called the attention of the management to the fact that the location of the Café (128 East 58th Street) is the double building of the old New York College of Music operated there by the late Alexander Lambert. The same auditorium now used by the jazz band and by Hazel Scott, nimble and very musical pianist, once resounded to complimentary recitals which used to be given for Lambert's pupils by his friends Paderewski, Caruso, Hofmann, Sembrich, the De Reszke brothers and other celebrities. Michael Zadora, Mana Zucca and Nadia Reisenberg also studied with Lambert.

* * *

Mention of Nadia Reisenberg recalls her October 4 letter to Variations, in part as follows: "Here in Mt. Kisco I spent a very peaceful and restful Summer until . . . my precocious Scottie, Bonnie Lassie (just a year old herself) presented me with a litter of seven daughters whom I have named Do, Re, Mi, Fa, Sol, La, Si, Do. . . . Can you imagine the caninely cacophonous symphony to which I have to listen every day?"

* * *

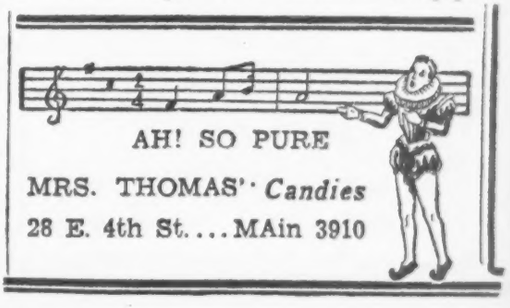
November brings three grand old veterans of the piano for recitals in New York. Rachmaninoff on the 1st, Lhevinne on the 15th, Rosenthal on the 16th. The last-named, doing a Chopin program is perhaps the only remaining direct link with that composer, whose pupil, Mikuli, was the teacher of Rosenthal as long ago as 1872-74.

* * *

Roy Harris declares in a World-Telegram interview that Tin Pan Alley "has bleated its last." As humorist Phillips of The Sun might say, "Wanna bet, Roy?"

* * *

The uses of advertisement are sweet sometimes, as in this example from a Cincinnati newspaper:



The old Lotos Club of New York has just opened its entertainment season with a Beefsteak Dinner and Nite Club Program, and your friend Snooper enjoyed both to the full (literally). The membership of the old organization, veritable home of music, art and literature, included such tonal folks as Jascha Heifetz, John Barbirolli, Frederick Stock, Frank Black, Alfred Wallenstein, Serge Koussevitzky, Erno Rapee, Dimitri Mitropoulos, Michel Piastro, John Corigliano, Lawrence Tibbett, Igor Gorin, Roy Harris, Moses Smith, Arthur Judson—Jehosophat, what am I doing, compilin' a musical dictionary?

Well, anyway, the Nite Club program was arranged and sponsored by Erno Rapee and Leon Leonidoff, artistic overlords of Radio City Music Hall. There was a male quartet from the Mendelssohn Glee Club in burlesque folksongs, Duci de Kerekjarto in violin brilliancies, Calvin Jackson, colored, Virginia Austin, virtuosa of puppeteering, the one and only dancing Paul Draper, vivacious Yola and Lisa, Mexican singers who also play skillfully on two pianos, lovely Wynne Murray, propulsive star of the light music stage, Ish-Ti-Opi, Indian singer and dancer, and Henry Scott, who wound up the evening with riotiously funny antics on and off the piano. Leonard Liebling mastered the ceremonies. Thanks, Lotos Club, for a great evening. And by the way, Snooper will say an eager "yes" when you invite him again.

* * *

That was real tragedy when Henrietta Schumann, through no fault of her own, ran afoul of Generalissimo Petrillo, who heads the Musical Union. Koussevitzky had invited her to perform at a Boston Symphony Orchestra concert last week, but at the last moment Petrillo put the ban on her playing with that non-union organization, and so Henrietta was deprived of coveted honor and Boston was deprived of her fine pianistic art. Incidentally, Snooper learns that Koussevitzky is willing to have his orchestra unionized, but some of its swanky Board executives continue to object strenuously.

* * *

Crowded into the Frederick Charles Adler studio was another aggregation of tonal celebrities to enjoy the drinkables and eatables of the hospitable conductor and his genial missus. One thing I liked about him especially was that he never mentioned his forthcoming baton appearances on the air, but I knew about them and whispered the news to several of the critics and musical editors present. I'm just a kindly soul, that's all.

I See That

A series of lecture-recital forums on Modern Aspects of Music, old and new, by Charles Haubiel, American composer, was inaugurated at Mr. Haubiel's New York studios on Oct. 21 when he discussed 1300 years in a general survey. On Oct. 28, Bach was the subject. Other sessions will be held on Nov. 4, 11 and 25, Dec. 2, 9 and 16, and Jan. 6 and 13. Group discussion follows each lecture.

* * *

Bruna Castagna, Metropolitan Opera contralto, makes a pre-season tour this month, following her return from South America, and will be heard on Nov. 3 at Paducah, Ky. On Oct. 29 she sang at Steubenville, O.

* * *

Suzanne Sten, mezzo-soprano, appeared in Lancaster, O., on Oct. 29 during her tour, one of several engagements in that vicinity. On Nov. 7 she appears in the Peabody Conservatory of Music series in Baltimore.

* * *

Richard Crooks, Metropolitan Opera tenor, includes among his orchestral engagements an appearance on Nov. 25 in Baltimore and Nov. 26 in Washington, D. C., with the National Symphony. On Oct. 29 he was heard at Lebanon, Penna.

* * *

Robert Goldsand, pianist, gives a Newark, N. J., recital on Nov. 7.

* * *

Norman Cordon, bass-baritone of the Metropolitan Opera, opened his season in Faust, Aida and Boheme at the Montreal Opera Festival in September. On Oct. 10 he was soloist at Worcester Festival and then started his tour with appearances in Concord, N. H., and Greenfield, Mass. He sang in Faust in English on Oct. 24 and 25 with the Rochester Civic Music Association.

* * *

Eleanor Steber, Metropolitan Opera soprano, now on tour, gave a joint recital with Ossy Renardy, violinist, on Oct. 30 in Constitution Hall, Washington, D. C., being presented by C. C. Cappel. Miss Steber was heard on Oct. 22 at Flint, Mich.

* * *

Henri Temianka, violinist, opened his season with five consecutive engagements in September at Los Angeles University under the auspices of Mrs. Elizabeth Sprague Coolidge.

* * *

John Carter, tenor of the Metropolitan Opera, on Oct. 6 appeared in Fort Smith, Ark., on his pre-opera season tour. On Oct. 20 he was soloist with the Waco Symphony Society.

* * *

Jean Watson, contralto, now on tour, gave a recital on Oct. 25 at Annapolis, Md.

* * *

Bernard Ferguson opened new vocal studios in St. Louis on Oct. 12 with an informal tea.

* * *

Kerstin Thorborg was soloist on the Ford Sunday Evening Hour on Oct. 12, singing with chorus and orchestra two songs in Swedish and Omnipotence by Schubert.

* * *

Anne Roselle was guest soloist with the Radio City Music Hall Symphony Orchestra, Erno Rapee conducting, on Oct. 12 over WJZ and the NBC Blue Network. Miss Roselle sang Cara Selve by Handel and Leoncavallo's Mattinata.

* * *

Elisabeth Schumann, soprano, gives her annual Town Hall, New York, recital on Nov. 8. Her program includes several songs to be heard for the first time here. Leo Rosenek again assists at the piano.

* * *

Nadia Reisenberg, pianist, was soloist with the New Jersey Symphony Orchestra, Frieder Weissmann conducting, in Orange and Montclair on Oct. 20 and 21. Miss Reisenberg will be soloist with the Montreal Women's Symphony on Nov. 12 and gives a Town Hall recital early in the New Year.

* * *

The first two concerts of the Josef Wagner House Concerts were held on Oct. 25 and 26 when the program included sonatas by Beethoven, and Brahms and as well as two Intermezzi and a Rhapsodie by the last-named composer.

* * *

Pina La Corte, coloratura soprano from the Sapio studios, recently sang leading roles in Rigoletto and The Barber of Seville, in Waterbury, Conn., with Maestro Nespoli directing.

* * *

Harry Katzman, violinist, in recital at the Barbizon Recital Hall, played works of Handel, Mozart, Bloch, Couperin, Ravel and Sarasate. Harold Dart assisted at the piano.

* * *

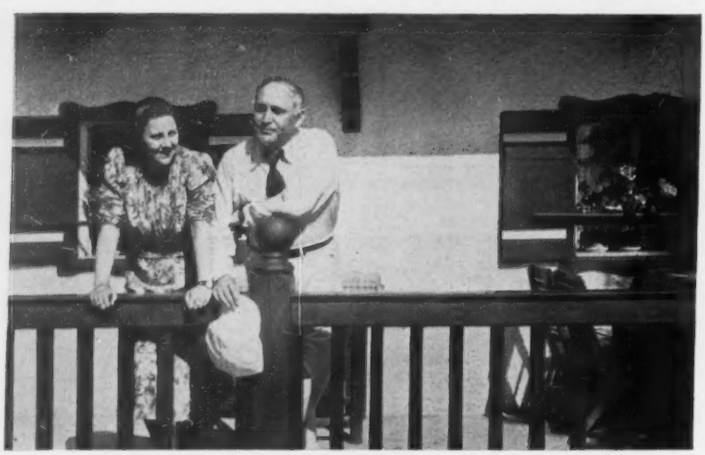
Ross Pratt, Canadian pianist, lists a Sonata by Howard Ferguson, English composer, for its first American performance, at his Town Hall, New York, debut on Nov. 1.

* * *

Eugene Conley, tenor, who sang in Cosi Fan Tutte with the New Opera Company and has been heard in leading roles, was guest artist at the special program of the Detroit News Radio station, which engagement he filled by flying to Detroit and back in one day in order to fulfill his engagement with the company.

* * *

Roman Totenberg, violinist, was soloist with the New York City Symphony on Oct. 12 at the Brooklyn Museum and over WNYC in the Brahms Violin Concerto. Mr. Totenberg is the director of the Chamber Music programs heard over WQXR each Sunday at 9 o'clock.



IWAN PHILIPPENKO
and Mignon Spence at the Philippenko summer studio.

DR. KAROL LISZNIEWSKI, left, and ZLATKO BALOKOVIC,
violinist, at Camden, Me.

Dr. Karol Liszniewski, Polish piano pedagogue, has resumed his duties at the Cincinnati Conservatory of Music. Dr. Liszniewski held a summer class at the conservatory. He then went to New England, where he attended the Berkshire Festival, following which he vacationed at Camden, Me.

Dr. Liszniewski's young pupil, David Smith, was the winner of the Edgar Stillman Kelley junior scholarship at the recent convention of the National Federation of Music Clubs. He now continues his study at Cincinnati with Dr. Liszniewski.

Mr. Balokovic, violinist, is now under the management of WGN Concerts.

Paul Draper and Larry Adler Under Metropolitan Bureau

Paul Draper, dancer, and Larry Adler, harmonica virtuoso, will be presented in joint programs this season by the Metropolitan Musical Bureau. They will make a nation-wide tour next season, according to an announcement of their signing with the bureau.

Draper has been a solo artist for many seasons. He has presented interpretations of Bach, Handel, Mozart and modern French and Spanish composers and has a background of traditional ballet technic. Adler, soloist with seven symphony orchestras, this month will premiere a concerto for harmonica and orchestra by Jean Berger when he appears with the Rochester Philharmonic Orchestra. The first appearance of the new duo was made last Spring in Chicago.

S. Sloan Colt Named Metropolitan Treasurer

S. Sloan Colt, banker, treasurer of the Metropolitan Opera Fund campaign of 1940, has been named treasurer of the Metropolitan Opera Association, succeeding Frank Garlichs, who retired after 43 years of service. F. P. Keppel, Jr., has been named comptroller, assuming the active duties of the former treasurer's office.

Bottorff Head of Civic Concert Service, Inc.

Owing to a typographical inadvertence, a photograph of O. O. Bottorff in the Oct. 15 issue of the Musical Courier identified him as "president, National Broadcasting Company." Mr. Bottorff is president of the Civic Concert Service, Inc., and Niles Trammell is, of course, president of the National Broadcasting Company.

Peabody Announces Scholarship Awards

25 Young Musicians Win Baltimore Tuition Grants

BALTIMORE. — Awards of 25 scholarships, "all conferred primarily on the basis of talent" to students at the Peabody Conservatory have been announced by Reginald Stewart, newly appointed director. The coveted three-year scholarships went to students from five states and the District of Columbia. The nine winners will have to present a public recital at the end of the three years.

Students from three states, Maryland and the District were comprised among the winners of the eight one-year scholarships. The winners of the various awards follow:

THREE YEAR SCHOLARSHIPS

Boise Composition Scholarship—Spencer Huffman, Jr., Towson, Md.
Colston Piano Scholarship—Arlette Tetu, Baltimore.
Peabody Alumni Piano Scholarship—Shirley Levin, Washington, D. C.
Peabody School Music Choral Scholarship—Theresa Jira, Baltimore.
Peabody School Music Orchestral Scholarship—James Heller, Wilkes-Barre, Penna.
Peabody Viola Scholarship—Louis Adezio, Chicago, Ill.
Peabody Violoncello Scholarship—Naomi Slovin, Baltimore.
Eva Wentz Ackerman Voice Scholarship—Martha Larrimore, Cloverport, Ky.
Eaton Voice Scholarship—Dorothy Grosberg, St. Louis, Mo.

ONE YEAR SCHOLARSHIPS

Bassoon—Frank Tucker, Wilmington, Del.
Clarinet—John Maxwell, Baltimore.
Flute—John Burgess, Baltimore.
French Horn—Hans Fisher, Baltimore.
Oboe—Margaret Wilson, Philadelphia, Penna.
Trombone—John Potocki, Jr., Washington, D. C.
Trumpet—Richard Smith, Washington, D. C.
Tympani—Frank Granofsky, Baltimore.
Violin—Melvin Ritter, Cleveland, O.

ONE YEAR AWARDS

Clarinet—Cosimo Abato, Eastport, Md.
Flute—Alvin Goldstein, Baltimore.
Organ—William Watkins, Danville, Va.
Piano—Ruth Shepsle, Washington, D. C.
Trombone—Anthony Popoli, Baltimore.
Trumpet—Richard Lawson, Buckhannon, W. Va.
Violin—Violet Boldogh, Washington, D. C.
Voice—Robert Beam, Baltimore; Neil Chirico, Hazelton, Penna.; John Hayes, Minneapolis, Minn.; William Maunm, Drexel Hill, Penna.; Mary Waltersdorf, Hanover, Penna., and Elizabeth Wiest, York, Penna.

Mannes Music School Makes 7 Scholarship Awards

Leopold Mannes, associate director of the Mannes Music School, New York, announces the award of seven scholarships to students, five in piano and one each in violin and voice. Shirley Van Brunt, Flushing, N. Y., received the piano scholarship for study with Frank Sheridan. Harold Fink, Cleveland, and Gordon Manley, from Canada, will study with Leonard Shure. Miriam Kartch, Carlstadt, N. J., and Lorne Watson, from Canada, will become pupils of Rosalyn Tureck.

Jerry Sabransky, of Cleveland, will continue his violin study under Paul Stassevitch, while Lillian Shawn, Brooklyn, N. Y., receives the vocal scholarship under Olga Eisner.

Steber and Weede to Sing at Marshall College

HUNTINGTON, W. VA.—Eleanor Steber, Metropolitan Opera soprano, a native of this state, will be heard in a joint program with Robert Weede, baritone, at the final concert of the Marshall College Artists Series in April. The series was inaugurated by Lily Pons, who was followed by Charles L. Wagner's production of Don Pasquale. Other attractions listed include Alec Templeton, Nelson Eddy, and the Philadelphia Orchestra with Eugene Ormandy conducting.

Halasz Again to Conduct Opera Series in St. Louis

Having completed his second season as conductor of the Havana Operatic Festival, Laszlo Halasz has returned to St. Louis for his sixth consecutive year as artistic and musical director of the St. Louis Grand Opera Association.

Photo by Gina Brizzolara, Milan

VIRGINIA PEMBERTON, made her debut with the Columbia Opera Company in a recent performance of Traviata in Baltimore. Miss Pemberton, Chicago Opera soprano, sang the role of Violetta.

Saidenberg to Organize Denver Little Symphony

Daniel Saidenberg, young American conductor, who in 1936 started the Saidenberg Symphonietta in Chicago, and last season in New York created the Saidenberg Little Symphony, will organize a Denver Little Symphony, sponsored by Pro Musica of that city, in the spring.

Formerly a member of the Philadelphia Orchestra, Mr. Saidenberg in 1930 became first cellist of the Chicago Symphony Orchestra. While serving in this capacity, he became interested in the repertoire for small groups by both 18th century and modern composers and the Symphonietta was the result. Twenty picked players were selected and the organization became self-supporting. On invitation of Boosey & Hawkes Artists Bureau, Mr. Saidenberg organized the New York group which made its Town Hall debut on Jan. 28. The organization returns on Dec. 22 when Emanuel Feuermann, cellist, will be soloist. On Dec. 15 it plays at Rutgers University with William Primrose soloist in a viola concerto by Handel.

Mr. Saidenberg goes to Denver in April to prepare for the new ensemble's series which will be under Boosey & Hawkes Artists Bureau management.

Stanley Chapple to Make Tour as Conductor-Lecturer

Stanley Chapple, conductor and lecturer and writer on music, has been booked for an active season by Boosey & Hawkes Artists' Bureau. Mr. Chapple has been re-engaged to conduct the St. Louis Symphony Orchestra this season and appointed to the faculty at Peabody Conservatory. He also gives weekly lectures at Wellesley College. Last season he gave more than 60 lectures in Texas, sponsored by the Texas Music Teachers Association, lectured at Brigham Young University for a week, conducted the St. Louis orchestra and then was assistant to Serge Koussevitzky at the Berkshire Music Center.

Kate Keith Field Heard Over Radio

Kate Keith Field, soprano, was heard on Oct. 18 over WNYC in a program including works by Loret, Debussy, Hageman, Gershwin, Hadley.

Rosati Pupil Wins Award

Carlos Sherman, baritone, artist-pupil of Enrico Rosati, has won a fellowship at the Juilliard Graduate School.

EARLY SEASON CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

SATURDAY, NOV. 1

Sergei Rachmaninoff, pianist, Carnegie Hall (A)
Ross Pratt, pianist, Town Hall (A)
Lola Hayes, mezzo-soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (M)

SUNDAY, NOV. 2

Philharmonic-Symphony Society, Carnegie Hall (A)
Anna Kaskas, contralto, Town Hall (A)
New Friends of Music (Budapest Quartet, William Primrose, viola, Benar Heifetz, 'cello), Town Hall (5:30)
Joseph Clifford, tenor, Town Hall (E)
Francis Stanko, bass-baritone, Carnegie Chamber Music Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

MONDAY, NOV. 3

Doris Doe, contralto, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Music Hall (E)
Byrd Elliott, violinist, Carnegie Hall (E)

TUESDAY, NOV. 4

Jean Dansereau, pianist, Town Hall (E)
Frances Peck, pianist, Carnegie Chamber Music Hall (E)

WEDNESDAY, NOV. 5

Joseph Szigeti, violinist, Town Hall Endowment Series, Town Hall (E)
Shirley Edwards, mezzo-soprano, Carnegie Chamber Music Hall (E)
Sidney Foster, pianist, Carnegie Hall (E)

THURSDAY, NOV. 6

Leolyn Steibel, soprano, Town Hall (A)
Kempton Singers, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, NOV. 7

Marcus Gordon, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
E. Robert Schmitz, pianist, Carnegie Hall (E)
Sergei Radamsky, tenor; Marie Williams, soprano, Carnegie Chamber Music Hall (E)

SATURDAY, NOV. 8

Elisabeth Schumann, soprano, Town Hall (A)
American Friends of the Chinese People, benefit concert, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, NOV. 9

Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Fine, pianist, Town Hall (A)
New Friends of Music (Primrose Quartet, Jan Smeterlin, pianist), Town Hall (5:30)
Roman Prydatkevytch, violinist, Paolo Gallico, pianist, and Louis Kroll, accompanist, Town Hall (E)
Doris Trotman, soprano, Carnegie Chamber Music Hall (A)
Alvan Browne Glee Club, Carnegie Chamber Music Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

MONDAY, NOV. 10

National Orchestral Association, Carnegie Hall (E)
Ida Krehm, pianist, Town Hall (E)
Song Hit Preview by Claude Lapham, Carnegie Chamber Music Hall (E)

TUESDAY, NOV. 11

Philadelphia Orchestra, Carnegie Hall (E)
Hildegarde Junge, soprano, Town Hall (A)
Vladimir, Nathalie and Paul Drozdoff, pianists, Town Hall (E)
Iva Kitchell, dancer, Carnegie Chamber Music Hall (E)

WEDNESDAY, NOV. 12

Ernest Hutcheson, pianist, Carnegie Hall (E)
Arthur Whittemore and Jack Lowe, duo-pianists, Town Hall (E)
Ellen Albertini, dancer, Carnegie Chamber Music Hall (E)

THURSDAY, NOV. 13

Philharmonic-Symphony Society, Carnegie Hall (E)
Maria Maximovitch, soprano, Felix Labrunski, Lecturer, Carnegie Chamber Music Hall (M)
Patricia Neway, soprano, Carnegie Chamber Music Hall (E)

FRIDAY, NOV. 14

Philharmonic-Symphony Society, Carnegie Hall (A)
Paulina Ruvinska, pianist, Town Hall (E)
Ellen Wilson Meibes, soprano, Carnegie Chamber Music Hall (E)
Claudio Arrau, pianist, Carnegie Hall (E)

SATURDAY, NOV. 15

Josef Lhevinne, pianist, Carnegie Hall (A)
John Kollen, pianist, Town Hall (A)
Romulo Ribera, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, NOV. 16

Philharmonic-Symphony Society, Carnegie Hall (A)
Moriz Rosenthal, pianist, Town Hall (A)
Anna Paul, soprano, Frank Di Giovanna, tenor, joint recital, Carnegie Chamber Music Hall (A)
New Friends of Music (Trio Pro Musica) and William Horne, tenor, Town Hall (5:30)
Eric Rosenblith, violinist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)
Leonard MacSwayne, pianist, Frances Gentile, soprano, joint recital, Carnegie Chamber Music Hall (E)

MONDAY, NOV. 17

Albert Spalding, violinist, Carnegie Hall (E)
Lois Townsley and Elizabeth Read, duo-pianists, Town Hall (E)
Orchestrette Classique, Frederique Petrides, conductor, Carnegie Chamber Music Hall (E)

TUESDAY, NOV. 18

Maria Maximovitch, soprano, Maurice Abravanel, lecturer, Carnegie Chamber Music Hall (M)
Josef Honti, pianist, Carnegie Hall (E)
Jean Watson, contralto, Town Hall (E)
United Choristers of New York, Carnegie Chamber Music Hall (E)

WEDNESDAY, NOV. 19

Philharmonic-Symphony Society, Carnegie Hall (E)
Isaac Stern, violinist, Town Hall (E)

THURSDAY, NOV. 20

Boston Symphony Orchestra, Carnegie Hall (E)

FRIDAY, NOV. 21

Philharmonic-Symphony Society, Carnegie Hall (A)
Godowsky Memorial Concert, Carnegie Hall (E)
Max Pollikoff, violinist, Town Hall (E)
Concert for Young People by Hazel Griggs, Carnegie Chamber Music Hall (A)
Malcolm Poindexter, baritone, Carnegie Chamber Music Hall (E)

SATURDAY, NOV. 22

Boston Symphony Orchestra, Carnegie Hall (A)

SUNDAY, NOV. 23

Philharmonic-Symphony Society, Carnegie Hall (A)
Concert by Faculty of Ida Elkan Institute, Carnegie Chamber Music Hall (A)
Rex Battle, pianist, Town Hall (A)
New York City WPA Orchestra, Carnegie Hall (E)
New Friends of Music (Adolf Busch, violinist and Rudolf Serkin, pianist) Town Hall (5:30)
Inez Lauritano, violinist, Town Hall (E)
Creston Music Club, Carnegie Chamber Music Hall (E)

MONDAY, NOV. 24

Artur Rubinstein, pianist, Carnegie Hall (E)
Egon Petri, pianist, Dorothy Sarnoff, soprano, Bruce Boyce, baritone, Cornell Scholarship Benefit, Sponsored by Cornell Women's Club of New York, Town Hall (E)

TUESDAY, NOV. 25

Philadelphia Orchestra, Carnegie Hall (E)
Aurora Mauro-Cottone, pianist, Town Hall (E)
Floyd Worthington, baritone, Carnegie Chamber Music Hall (E)

WEDNESDAY, NOV. 26

Gregor Piatigorsky, cellist, Town Hall Endowment Series, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Music Hall (E)
Schola Cantorum of New York, Carnegie Hall (E)

THURSDAY, NOV. 27

Philharmonic-Symphony Society, Carnegie Hall (E)
Maria Maximovitch, soprano, Felix Labunski, lecturer, Carnegie Chamber Music Hall (M)
Valerie Bettis, dancer, Carnegie Chamber Music Hall (E)

FRIDAY, NOV. 28

Philharmonic-Symphony Society, Carnegie Hall (A)
Mischa Elman, violinist, Carnegie Hall (E)
Celius Dougherty and Vincenz Ruzicka, duo-pianists, Town Hall (E)
Valerie Bettis, dancer, Carnegie Chamber Music Hall (E)

SATURDAY, NOV. 29

National Orchestral Association, Carnegie Hall (A)
Doda Conrad, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Cavalcade of American Folk Music, Testimonial to Earl Robinson, Auspices The New Theatre League, Town Hall (E)

SUNDAY, NOV. 30

Philharmonic-Symphony Society, Carnegie Hall (A)
Maye Hooper, mezzo-soprano, Carnegie Chamber Music Hall (A)
Martha Daughn-Locker, soprano, Town Hall (A)
New Friends of Music (Kolisch Quartet, Galimir Quartet, and Raya Garbousova, cellist) Town Hall (5:30)
New York City WPA Orchestra, Carnegie Hall (E)
Mizrachi Organization of America, 30th Anniversary Concert, Town Hall (E)
Stephen Varvaro, baritone, Carnegie Chamber Music Hall (E)

Nelson Sabin Appears on CBS

Nelson Sabin, American baritone, was guest star on the We the People program over WABC and the CBS transcontinental network on Oct. 7.

Emily Roosevelt at Waterbury

Emily Roosevelt, soprano, will be soloist on Nov. 6 with the Waterbury, Conn., Symphony Society, Maria Di Cecco, conducting.

IRRA PETINA and DOLORES HAYWARD,

left, her New York manager, discussing the coming operatic season in New York. Miss Petina, Metropolitan Opera mezzo-soprano, will sing also with the San Francisco and Chicago opera companies.

Orchestras in N. Y.

(Continued from page 6)

wood. Every regular concert-goer knows them well by this time. The Stokowski interpretation undeniably pleased the listeners and it was partnered by consistently expert and beautiful playing on the part of the orchestra.

After the customary performance of The Star-Spangled Banner the concert began with a work called Prelude on the traditional melody Ein' Feste Burg. This was an elaboration by Stokowski in which he supplemented the ancient hymn with some music and counterpointing of his own. Aside from impressive sonority, the original measures gained nothing of importance.

Moussorgsky's Pictures at an Exhibition were also orchestrated by the conductor, with the avowed purpose to make them more typically Russian in character than the Gallic sophisticate Ravel, had been able to do when he transcribed the famous set of piano pieces. The Stokowski version has fine moments and several roof-shaking climaxes.

The novelty of the evening was the Scherzo from Paul Creston's first symphony. It proved to be fresh, melodious and thoroughly charming music in romantic style. The audience took to the *morceau* so warmly that they called the composer to the platform for well-deserved bows.

Hoyen Conducts in Brooklyn

WPA N. Y. C. Orchestra, George Hoyen conductor, Brooklyn Museum, Oct. 19, afternoon. Program:

Oedipe e Colone overture, Sacchini-Franko; Eine Kleine Nachtmusik, Mozart; Prelude and Toccata, Op. 45, Gardner Read; Symphony No. 4, Beethoven; overture to Die Fledermaus, J. Strauss.

Despite the acoustical situation which make concerts in this Sculpture Court a problem for players, listeners and conductors, the American baton wielder, making a guest appearance with this ensemble, impressed the large audience hearing him on this Sabbath matinee as a person of ideas, a well-grounded musician, and a commander of orchestral musicians. The trifling Sacchini score, in a somewhat forceful arrangement, was played with spirit. The Mozart was the highlight of the program, Mr. Hoyen and musicians being in entire agreement as to the connotation of this Serenade. Mr. Read's score was Oriental in expression and somewhat noisy in its delineation. Mr. Hoyen's Beethoven proved deeply-sensed. The Strauss score was a lilting finale.

Stewart and Szigeti Hailed with N. Y. Orchestra

New York City Symphony Orchestra, Reginald Stewart conducting, Joseph Szigeti, violinist, soloist; Carnegie Hall, Oct. 19. Program:

Carnival Overture, Dvorak; Symphony No. 1, Brahms; La Folia, Corelli; *Baal Shem Suite, Ernest Bloch; Don Juan, Richard Strauss.

*First time in version with orchestra.

This first concert of the season by the New York City Symphony generated a good deal of enthusiasm in the audience and an electricity that marks the spontaneous expression of conductor and players. Mr. Stewart, now head of the Peabody Conservatory, had been heard in New York as conductor with the NBC Symphony and at the Stadium. On this evening he was in capital form, dominating and leading the musicians persuasively, moulding a not-too-flexible ensemble with authority and drawing forth a fused, resplendent tone. Especially marked was the lyrical treatment of the middle section in the Dvorak, the slow movement and the scherzo of the Brahms, while the finale of the latter work attained summits.

With Szigeti also in top mood, masterful in technic and tone, the La Folia variations were done with authority. The first orchestral hearing of Bloch's Baal Shem (orchestrated by the composer in 1939) revealed a work of colorful contrasts. The Nigun section was again the most potent in atmosphere. The scoring had a touch of impressionism, but was discreet and well-sounding throughout. It makes a pleasant, if not too weighty, violin and orchestra item, replete with racial feeling. The violinist had many recalls with loud vocal acclamations at the close.

The Strauss tone poem was played with power and persuasiveness.

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Rochester Grand Opera Event And Civic Association Heard

ROCHESTER, N. Y.—The Rochester Grand Opera Company, under the management of Mrs. Patsy DiCastro, inaugurated Rochester's season with performances of Cavalleria Rusticana and Pagliacci on Oct. 4. Principals from the Metropolitan, La Scala and San Francisco Opera Companies were supplemented by a chorus and extras selected from local singers.

Although the performances suffered from inadequate direction, there were moments of excellent singing and of convincing characterization. Maria di Marco, a Rochester singer, handled the role of Santuzza with singular excellence. If Francisco Naya's characterization of Turiddu lacked vitality, his singing left nothing to be desired. Others in the cast of Cavalleria Rusticana were Jean Newman, Lorenzo Gianfridi and Rosa Marrone. The finest performance in Pagliacci was undoubtedly that of Claudio Frigerio as Tonio. Aroldo Lindi, Jean Tennyson, Dario Maiani, Lorenzo Gianfridi, Benny Nardone and Edward Rizzo completed the cast of this opera. Both performances were ably conducted by Angelo Cannaruto, whose orchestra might well have had more rehearsal. A most enthusiastic audience attended.

The Rochester Civic Music Association opened its season on Oct. 24 with a performance of Faust—Hilda Burke, Norman Cordon and Arthur Kent singing the principal roles, with Guy Fraser Harrison conducting. This series includes concerts by Marian Anderson, Lawrence Tibbett, Vladimir Horowitz, Artur Rubinstein, Yehudi Menuhin and Mischa Elman.

The Boston Symphony Orchestra and the Ballet Russe are both scheduled for concerts during the season, and there will be a first Rochester performance of The Bartered Bride, enlisting as principal singers Muriel Dickson, John Carter, George Rasely, Louis D'Angelo and Arthur Kent.

The Kilbourn Hall series of concerts presented by the Eastman School of Music will include recitals by the Budapest String Quartet, the American Ballad Singers, Fray and Braggiotti, duo-pianists, and a dance recital by Foster FitzSimons and Miriam Winslow. The faculty recitals will present Luigi Silva, cellist; Max Landow, pianist; Arthur Kraft, tenor, and Raymond Wilson, pianist, in a joint recital; and Allison and Marjorie MacKown in a program of chamber music for cello and piano. WILLIAM KIMMEL

Ruggiero Ricci to Present New York Recital on Dec. 12

Ruggiero Ricci, violinist, opens his New York season on Dec. 12 when he appears in Carnegie Hall under the sponsorship of the Parnassus Club for the benefit of the American Committee for Christian Refugees and the Student Assistance Fund of the club.

Mr. Ricci, previous to his appearance, is on an extensive tour of the East according to his manager, Albert Morini. On Dec. 3 he appears in the Brooklyn (N. Y.) Academy of Music series and following the Carnegie Hall concert will be soloist with orchestras and give recitals in California, Colorado, Wyoming, Utah, Michigan, Wisconsin, Iowa and Illinois. This tour will end in January. He spends February and March again touring the South.

Metropolitan Quartet Hailed at Vancouver Recital

VANCOUVER, B. C.—The Metropolitan Opera Quartet won an enthusiastic reception at their concert here on Oct. 10. The quartet, under the management of WGN Concerts, was presented locally by Lily J. Laverock. The singers, Josephine Antoine, Karin Branzell, Frederick Jagel and John Brownlee, proved admirably balanced and their personalities and artistic presentation of their program won a demonstration.

W. N. L.

Emma Otero and Frank La Forge Heard in Bridgeport

BRIDGEPORT, CONN.—Frank La Forge, pianist, composer and vocal teacher, and Emma Otero, coloratura soprano, one of his artist-pupils, were featured at a benefit concert in Klein Memorial Hall, on Oct. 24, for the Bridgeport Committee of the British American Ambulance Corps. The Balladeers, male quartet, organized and trained by Mr. La Forge, also participated in the program.

William Primrose to Premiere Berezowsky Concerto

William Primrose, violist, will premiere Nicolai Berezowsky's new concerto on Jan. 22 with the Chicago Symphony Orchestra, Mr. Primrose on Feb. 16 plays the Handel viola concerto with the Seattle Symphony Orchestra under Sir Thomas Beecham. He plays the latter work also on Dec. 15 with the Saidenberg Little Symphony at Rutgers University as well as Hindemith's Trauermusik. In March Mr. Primrose presents a concerto by Stamitz with the New Friends of Music.

As a solo recitalist, Mr. Primrose will be heard on Jan. 9 at the Peabody Conservatory and in concerts in Seattle, British Columbia and the Northwest. He has just completed recording Beethoven's string trios, with Emanuel Feuermann, cellist and Jascha Heifetz, violinist and the Brahms Lieder for alto, viola and piano, with Marian Anderson. All will be issued by Victor.

Donald Moore on Tour

Donald Moore, baritone, following his appearances last month at Stuart Hall, Staunton, Va., and in the Bloomfield, N. J., Concert Series, will make two appearances in Zanesville and Grannville, O. Other engagements are in Oradale, Jersey City, and Chapel Hill, N. C.

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Heard in the Studios

Edward Harris

Singers from the New York studios of Edward Harris, voice teacher and coach, are occupying church soloist positions in New York and vicinity this season. Roger White has been re-engaged as baritone soloist at the Church of the Transfiguration, New York; Kathleen Robinson, contralto soloist at Lafayette Avenue Presbyterian Church, Brooklyn, N. Y.; Joseph Tissier, tenor soloist at the Church of the Immaculate Heart of Mary, Brooklyn; Miriam Young, soprano soloist at Petty Memorial Baptist Church, Newark, N. J; Elizabeth Cronin, soprano soloist at Dobbs Ferry Presbyterian Church; Elizabeth Fowler, soprano soloist, Dobbs Ferry Methodist Church; Ruth McMahon, soprano soloist at Binghampton Congregational Church.

Nana Genovese-Gazzale

Anne Poitras, soprano, has renewed her contract with the Riverside Church, New York. During the summer she was soloist at a festival at Camp Bertrell, Greenboro, Vt.

Evelyn Robertson, soprano, is soloist at St. Mary's Episcopal Church, Tuxedo, N. Y. She also is a member of the Ridgewood Gilbert and Sullivan Opera Co. Miss Robertson fulfills a return engagement on Nov. 12 for the Bergenfield, N. J., Woman's Club.

Jeanne Tremble, soprano, is soloist at a Closter, N. J., church.

The foregoing are artist-pupils of Mme. Nana Genovese-Gazzale whose studios are at Tenafly, N. J., and New York City. A recital is scheduled for her Students on Nov. 16 at the Church of the Atonement, Tenafly.

Queena Mario

Two artist-pupils of Queena Mario, Andzia Kuzak and Louise Bernhardt are appearing in productions of the New Opera Company in New York. Miss Kuzak is singing Despina in Così fan Tutte and Miss Bernhardt appears as the Countess in Pique-Dame.

Edgar Schofield

Jean Watson, contralto, artist-pupil of Edgar Schofield, appeared on Oct. 24 at Chambersburg, Penna., and the following day at the U. S. Naval Academy, Annapolis, Md. Miss Watson on Oct. 27 was soloist with the Scranton Symphony Orchestra and on Oct. 29 sang at Weston, W. Va. Other concert engagements arranged by her management, Haensel and Jones include an appearance on Nov. 3 at Independence, Kan., and on Nov. 5 at Trinidad, Colo

GIOACCHINO LOMBARDI

is marking the twenty-fifth anniversary of his voice teaching at the Metropolitan Opera Studios, New York. His pupils include William Aranson, who recently made his debut at the San Carlo in Naples; John Eagen, Irish tenor; Kathleen Phelan and many others. Maestro Lombardi formerly toured Europe as a singer. He is the author of La Chiave al Bel Canto (The Key to Beautiful Singing) and conducts classes in vocal study.

RACHELLE SHUBOW,

pianist, has joined the faculty of the Montclair Studios of Musical Art, Joseph A. Walter, director, at Montclair, N. J. Miss Shubow divides her teaching time this season between studios in New York, Boston and Montclair.

Philadelphia Conservatory Awards Scholarships

PHILADELPHIA—Richard Thiele of Spokane, Wash., has been awarded the D. Hendrik Ezerman Foundation Scholarship at the Philadelphia Conservatory of Music. Maria Ezerman Drake, managing director, also announced that the Samaroff Scholarship has been granted to Gloria Morgan, of New York and the Stolp Scholarship to Nellie Burt Wright of Petersburg, Va., and Jane Jurrjens of Philadelphia. Claire Shapiro of Philadelphia, received the Hood Scholarship.

The competitions, in piano, were held on Oct. 4 and 6 at the conservatory.

N. R. N.

Harold Bauer to Hold Seminar at Manhattan School

Janet D. Schenck, director of the Manhattan School of Music, has announced that Harold Bauer will conduct a public seminar in piano at the school on Monday evenings in November. Performances will be considered in the light of illustrations of subject matter discussed. The seminar will be designed for teachers, students and serious amateur musicians.

Scholarships in Conducting Offered by Fritz Mahler

Two full scholarships will be awarded by Fritz Mahler to talented and deserving students for study in elementary and advanced classes in conducting which he is holding in New York. Applicants must have a knowledge of piano and composition. Students seeking auditions should write to Mr. Mahler at 340 West 72 St.

Oscar Morini Opens Violin Studio in New York

Oscar Morini, violinist and pedagogue, has opened a studio in New York. Mr. and Mrs. Morini arrived in this country last summer. They are the parents of Erica Morini, violinist; Haydee Morini, dancer, and Albert Morini, concert manager.

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Stravinsky Re-Scores America's Anthem for Coast Performance

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

A new harmonization and orchestration of our national anthem, The Star Spangled Banner, made by Igor Stravinsky was given a first hearing by the WPA Symphony Orchestra, conducted by James Sample, in Embassy Auditorium, Oct. 14, with the addition of a combined chorus of 60 voices from the Los Angeles Oratorio Society and as many singers from the WPA Negro Chorus.

'In gratitude at the prospect of becoming a citizen of the United States, to help to foster and preserve the spirit of patriotism, my humble work is tendered to the American people," declared Stravinsky, in a letter read by Karl Wecker, State Supervisor of the Southern California Music Project.

Stravinsky's treatment did not alter the melodic line in any respect, nor were there any elaborations. It was done simply and reverently, weaving a rich tapestry of instrumental and vocal lines to support the melody and achieving a solemn and profound dignity. The harmonies were progressive and far from conventional, attaining an aspect of intrinsic beauty and consistent nobility.

Lionel Barrymore delivered Lincoln's Gettysburg Address, over quietly effective music taken from Morris Ruger's opera, Gettysburg. Barrymore also appeared in the role of orchestrator, as the program included his charming instrumentation of three MacDowell pieces, Across the Fields, The Haunted House and Czardas.

Piano soloist was Luise Errol, who played the Schumann Concerto tastefully, with delicate yet appealing tone. Her interpretation was femininely poetic, with clear cut phrases and technical competence. James Sample conducted with musicianly authority, showing admirable control of nuance and balance in the opening Jubel Overture of Weber. An engaging novelty was Earnest Andersson's Notturno and Scherzo, contrasting moods instrumented with a fine quality of luminosity.

Pinza at U. of C.

Ezio Pinza opened the concert series in Royce Hall, University of California at Los Angeles, on Oct. 11, singing with excellent musicianship and delivering each item of his program with commendable attention to detail and enjoyable finesse. His resonant bass voice sustained the gamut of emotion from the intensity of Schumann's Ich grolle nicht to the flippancy of Leporello's aria from Don Giovanni, and from the gruesome picture of Moussorgsky's After the Battle to the pastel delicacy of Pizzetti's I Pastori and Cimara's Vecchia Chitarra. There were well-contrasted Mozart, Sarti and Scarlatti airs, Lieder of Schubert and Schumann and a group done in English including Rachmaninoff, Randall Thompson and Wintter Watts items. Fritz Kitzinger supplied extremely well balanced piano accompaniments.

Brodetsky Ensemble and Castelnuovo-Tedesco Heard

The Brodetsky Chamber Music Ensemble gave a beautifully played concert at the Wilshire-Ebell Theatre, Oct. 6. Under Julian Brodetsky's masterful leadership, this group of young performers has attained a perfection of ensemble and a unity of attack and nuance that are breathtaking. Their unison and synchrony are not only of technic, but likewise of interpretation and expression. They brought lovely delivery to an E-minor Concerto for Strings by Vivaldi and the Schumann D minor (Death and the Maiden) Quartet.

New to the West Coast was Mario Castelnuovo-Tedesco's Piano Quintet, written in 1932, which was given with the composer at the piano. The Italian composer-pianist showed academic competence but little inspiration in both capacities, his work contributing nothing that had not previously been said. Principal theme of the first movement was reminiscent of Sibelius, and there was a scholastic predisposition to scale passages. Best was a languorous Andante, with sentimental lingerings in the strings against piano arabesques. The Scherzo was thematically trivial and the Finale held an Hebraic dance tinge.

Ruth Reynolds Opens Behymer Series

First event of the local Behymer Artist Bureau series was a recital by Ruth Reynolds, mezzo-soprano, accompanied by John Doane, in the Biltmore Music Room on Oct. 16. Campara and Gretry airs, Recli, Castelnuovo-Tedesco and Osma songs, a French group of Chausson, Chaminade, Franck and Saint-Saëns and a final group of art songs by Southern California composers, Warren, Hageman, Barnett and Cadman, comprised the program.

* * *

Werner Janssen is starting the second year with his Symphony Orchestra, and will play five concerts in the Wilshire-Ebell Theatre, beginning Oct. 30. Bartlett and Robertson were piano soloists for the first event. Preceding the season here, the orchestra gave a concert at the Naval Training School in San Diego on Oct. 26.

* * *

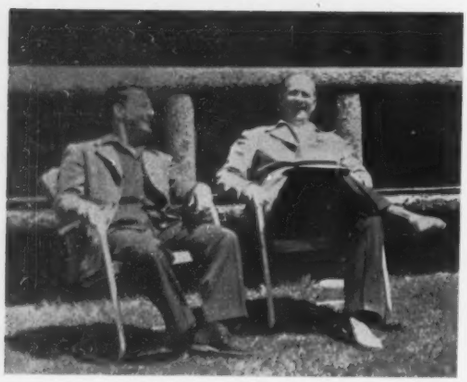
Louis Kaufman has been engaged for two more appearances as violin soloist with the California Symphony Orchestra, playing in Watsonville and Oakland on Nov. 5 and 7, giving the Beethoven and Brahms concerti. With his quartet and the composer at the piano, he has just recorded Ernst Toch's Piano Quintet.

* * *

Music directors of several studios gathered at the Beverly Hills home of Nathaniel Finston, M-G-M music director on Oct. 5 to hear Albert Coates' opera, Gainsborough's Duchess. Vera de Villiers-Graaff sang the title role, and the composer presided over a small orchestra. The story has been somewhat revised to make it a screen possibility.

* * *

Victor Young has completed the musical score for The Remarkable Andrew, at Paramount. . . . Miklos Rozsa, musical director for Korda Productions, is being honored by Pro-Musica in a concert of his serious compositions.



FELIX KNIGHT and MEBANE BEASLEY, right, Hollywood vocal teacher, who has been the only instructor of the radio, opera and concert tenor. Mr. Beasley's Opera Vignettes have had more than 200 performances, all presented in costume and with orchestras. Many of those participating secured engagements in the motion pictures and on the radio subsequently, Mr. Beasley relates. He recently estimated that he had given more than 30,000 vocal lessons in 10 years.

Beecham Selects British-American Scores for Season's Hearings

Sir Thomas Beecham, who makes many guest appearances as conductor this season in the United States, has examined more than 30 scores by American and British contemporary composers and selected those which he will play.

Virgil Thomson's Second Symphony will have its world premiere with the Philadelphia Orchestra and also be played by the Seattle Symphony. Other works selected include a symphony by Richard Arnell, young British composer now resident here; Scherzo, by Zoltan Kurthy; Piano Concerto by Stanley Bates, another English composer living here; Aaron Copland's El Salon Mexico; Samuel Barber's Music for a Scene from Shelley; Piano Concerto by Courtlandt Palmer; Streets of Florence, tone poem, by Horace Johnson; Prelude to Holiday, by Arthur Benjamin; and Assisi, by Hans Herman Wetzler.

English Duo to Make Tour of Cities in East

The English Duo, Viola Morris, soprano and Victoria Anderson, contralto, will tour the East this month appearing in Boston, Providence, New York and other cities. Their debut was made at Town Hall, New York, less than a year ago after which they appeared at the White House, Curtis Institute and then toured the West and Canada with concerts at the University of Washington, Seattle; Tacoma, Reed College, Portland; Saratoga, Portland and Ellensburg, Ore.; Mills College; St. Jose; Carmel; San Francisco; Stockton; Brigham Young University; Washington University; Bellingham and Vancouver. They also broadcast and taught at the Victoria Summer School and then appeared in Edmonton, Red Deer, Calgary, Winnipeg, Hamilton and Ottawa. Last month the Australian-born singers gave two broadcasts in Toronto.

ETHEL BARTLETT and RAE ROBERTSON, English duo-pianists, on the California ranch where they summered. The pianists started their season on Oct. 16 and are touring the Northwest. On Oct. 27 they were soloists with the Seattle Symphony, Sir Thomas Beecham conducting; Oct. 30 with the Los Angeles Symphony, Werner Janssen, conductor, and on Nov. 28 and 29 will premiere Benjamin Britten's Scottish Ballad, written for and dedicated to them, with Eugene Goossens conducting the Cincinnati Symphony. In March they appear in three concerts of the Chicago Symphony under Frederick Stock. The pianists give their annual Carnegie Hall recital in New York on Dec. 9.

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Photo by De Bellis

HELEN SCHAFMEISTER, pianist, presents the first of her annual series of Candlelight Musicales at the Waldorf-Astoria Hotel, New York, on Nov. 11 with Elizabeth Crawford, dramatic soprano, as guest soloist. Miss Schafmeister was featured at the recent convention at Lakeside, O., of the International Lyceum Association.

Voice Teachers Should be Singers, Says Szwica

Believes This Is Fundamental—Finds Opportunities Ample in U. S. for Teaching—Many European Students Return to Him Here

"Only a teacher who can sing can show others how to sing," declared Iser Szwica. Interviewed recently in his New York studio, the singer and voice teacher, born in Warsaw and widely known in European capitals, was aglow with enthusiasm for the opportunities of a teacher in America.

Although this is only his second season in the United States, having arrived here from Paris, he said that he has found many friends and former pupils who are again in touch with their mentor here.

Among his artist pupils in the United States is John Rexeis, lyric tenor, who has made concert tours of Europe, South America, South Africa, Australia and America.

Another artist from the studio of Mr. Szwica is Margarethe Kubatski, dramatic soprano, whom Sir Thomas Beecham heard by accident on a radio program, and was so favorably impressed that he immediately invited her to sing at Covent Garden. There following her success as Senta in The Flying Dutchman, with Janssen, Erich Kleiber directing, she was given a contract for four years. Due to the war this contract was not completed.

Maria Miller, who is known in this country through recordings; Henk Noort, dramatic tenor, who made an American tour in 1937; Sigmund von Pilinsky, dramatic tenor of Bayreuth and Berlin; Rudolph Gunzer, baritone, and Miza Rouff, coloratura soprano—all have been associated with Professor Szwica. He has opened his studio for the winter session and will instruct singers in a large variety of roles.

ISER SZWICA

Reading Begins Season

READING, PENNA.—The musical season in Reading got under way on Sept. 29, when David Garvey, young American pianist gave a program at Albright College. Works by Scarlatti, Mozart, Bach, Chopin, Ravel and Debussy were featured and warmly applauded by a capacity audience.

Oct. 7 brought Robert Elmore, organist, to St. Mark's Reformed Church for a program composed of works by de la Tombelle, Remondi, Bach, Lemare, Guilmant, Yon and Gardner Read. The latter's composition, a Chorale-Fantasia, was given its premiere reading by the organist, whose brilliant performances were attended by an overflow audience.

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Chicago Symphony and Dr. Stock Feted as Year Opens

By RENÉ DEVRIES

CHICAGO.—Several concerts and recitals have taken place since the opening of the autumn season, but to us Chicagoans the annual activities only begin with the Chicago Symphony Orchestra concerts, the first of which took place October 16 before an audience that left no vacancy in Orchestra Hall. Frederick Stock, for thirty-six years conductor of the Orchestra, launched the fifty-first season in a manner that presaged that the glorious golden jubilee year may be eclipsed in the end of 1941 and the early months of 1942.

For his opening program Stock elected his own transcription of Bach's St. Anne Prelude and Fugue, the Andante from a Bach sonata for solo violin (played in memory of the late president of the Orchestral Association, Charles H. Hammill), Tchaikovsky's Francesca da Rimini fantasia and Beethoven's Eroica Symphony.

The orchestra, practically intact in its personnel, since only three new members were recruited—Helen Kotas, first horn; Sidney Baker, first trumpeter and Jerry Sirucek, oboe player—performed as though it had rehearsed for months instead of with only two rehearsals. The summer concerts at Ravinia and in Grant Park have proved a boon to the orchestra, for the men have been kept keyed up for the twenty-eight-week season now facing them. Refreshed from his sojourn at his estate in Ephraim, Wis., Stock returned to the podium he has occupied these many years with the alertness and erudite knowledge we have so long admired.

Chicago Awaits Opera Season Opening

Artists and bills for the Chicago Opera Company's first weeks have already been announced. But it seems permissible to congratulate Generalissimo Fortune Gallo and Artistic Director Giovanni Martinelli for so well casting each opera and endeavoring to restore the company to its former prestige. The season is short, the principal artists belong to the Metropolitan, but many minor roles will be entrusted to deserving young operatic singers who make their abode in Chicago. Certainly Gallo and Martinelli are giving American singers an unusual opportunity to prove their mettle during the first year of their regime. More power to both, and may the 1941 season at the Civic Opera House be successful both financially and artistically.

Giovanni Martinelli will sing the leading tenor role in the opening night's performance of A Masked Ball on Nov. 8, instead of Jussi Bjoerling, who is unable to reach this country in time to fulfill his engagement.

A New North Shore Series

A new North Shore Series is offered by Northwestern University's school of Music at Scott Hall on the Evanston campus, to be given by the Manuel and Williamson Harpsichord Ensemble, Nov. 12; Egon Petri, Dec. 1; Bela and Ditta Bartok, Jan. 7; Gordon String Quartet in February; Robert Casadesus, March 18 and the Coolidge String Quartet, April 7.

Draper is Zelzer's First Attraction

First of the outstanding attractions Harry Zelzer has in store for Chicagoans was Ruth Draper, who in three of her inimitable performances at the Civic Theatre delighted large audiences. Zelzer's other aces during October and November are Col. W. de Basil's original Ballet Russe in eight performances, which began Oct. 20; Veloz and Yolanda, three programs from Oct. 30, and the original Russian Don Cossacks, Serge Jaroff, conductor, afternoon and evening concerts, on Nov. 16, all at the Civic Opera House.

Schipa in Oak Park-River Forest

In celebration of its tenth anniversary the Oak Park-River Forest Symphony Orchestra is giving an additional concert and having no less an artist than Tito Schipa as its first soloist on Nov. 17; the well known Swedish Glee Club of fifty voices on March 10 and Ennio Bolognini, cellist, on April 28. As every season, the soloist at the January concert will be the winner of the local contest. Beatrice Ulbricht, young Oak Park soprano, is this year's choice. Gladys Welge is celebrating her tenth season as the orchestra's conductor.

Photo by De Bellis

PATRICIA TRAVERS,

youthful American violinist, wearing her first evening dress. Miss Travers will give a recital in Orchestra Hall, Chicago, on Nov. 2; appear before the Minneapolis Thursday Musical (re-engagement) on Nov. 6, and make her Boston debut in Jordan Hall on Nov. 13.

Father O'Malley at Chicago Musical College

Father Eugene O'Malley, nationally known conductor of the Paulist Choristers, is to conduct a new course of study in choral technic, repertoire and interpretation at the Chicago Musical College this season. Though the course is of general scope and of interest to all musicians in the field of choral music, it has been planned especially to meet the needs of music teachers in the Chicago public schools.

Exhibit at Art Institute

A special exhibit designed to bridge the relationship between art and music is planned each week at the Art Institute, with paintings or prints conveying the spirit of the period in which music being played at the Chicago Symphony Orchestra concerts was written. The symphony program books will carry weekly discussions of the pictures displayed and their parallels in the music played.

Federation Presents Prize-Winners

In its desire to do something tangible for young artists the Illinois Federation of Music Clubs, through its indefatigable president, Mrs. Royden J. Keith, plans to present its state prize winners in annual concerts for which they will be paid as professionals. At the first of these, on Oct. 11 at Kimball Hall, three excellent young artists, Louise Hoe, soprano; Chester Bielski, violinist and Thaddeus Kozuch, pianist, justified the verdict of the judges by their admirable performances.

Westervelt Moves to Fine Arts Building

Louise St. John Westervelt, voice teacher and choral conductor, is now affiliated with Robert Macdonald in new studios in the Fine Arts Building, where she is conducting special classes in repertoire and program building besides her voice work. Miss Westervelt is also handling her usual large classes at the National College of Education in Evanston and has taken over the directorship of the Edgebrook Singers, who sang at the Chicago Galleries Association on Oct. 17. Under her direction the Westervelt Vocal Ensemble is rehearsing regularly and made its first appearance this season, Oct. 26, for the Sunday Evening Club.

Hanna Butler's Students

Two of Hanna Butler's busiest students—Willa Dryden and Terry Ribett—were heard in recitals during October—the soprano at the Arts Club and the tenor in Salem, Ore.

Musicians Club of Women Opens Series

At its first concert of the season at the Cordon, the Musicians Club of Women presented Catherine McCutcheon Baker and Katherine Harbison, sopranos; Harriet Curtis Flower, cellist, and Blythe Owen, pianist.

Bruce Foote in Ancient Music Festival

One of the outstanding soloists in the recent festival of Ancient Music, was the young baritone, Bruce Foote, who exhibited beautiful singing, clear diction, and exquisite phrasing. A stylist *par excellence*, Mr. Foote, delivered songs by Mozart and Handel with fine taste and intelligence.

T. N. MacBurney and Students Active

Thomas N. MacBurney, vocal teacher and authority on interpretation and repertoire, began his fall term with a full teaching schedule, and his artist pupils are filling many engagements and church positions. Henry Oehler, tenor, is soloist and director for the Doremus Congregational Church; Marilynne Sweeney, soprano, is soloist at the Albany Park Methodist Church. Lawrence Davidson, bass-baritone, has been appointed soloist at the Temple Isaiah Israel. During October he appeared with a quartet for the Illinois Chamber of Congress at the Palmer House, in a joint program with Arsene Summers, contralto, for the Hammond Woman's Club and at the initial concert of the Renaissance Club. J. Alfred Neuhead, of the voice department at Illinois Wesleyan University, gave a recital in Springfield, Ill., on the Wesleyan Junior College Patrons Series and on Nov. 2 sings in recital on the faculty series at Illinois Wesleyan. Elmer Carlquist, dramatic tenor, was third place winner

Photo by G. Nelidoff

BRUCE FOOTE,

baritone, heard in Handel and Mozart works at the Chicago Festival of Ancient Music.

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in the Tribune Chicagoland Music Festival finals. Wylma Olsen, soprano, is touring leading Middle-Western cities as soloist with the Furke Company Orchestra. Algerd Brazis, baritone, will sing the role of Alfredo in Traviata with the Midwest Opera Company in November. Everett Anderson, bass-baritone, will appear on the Illinois Wesleyan faculty series on Nov. 9. Harold A. Decker, head of the voice department at Shurtleff College, will conduct the all-state chorus and vocal clinic at Fremont, Neb., in December. Jane Olson, soprano, and James Olson, bass, will sing Nov. 11 for the Swedish Woman's Club. Arsene Summers, contralto, was guest soloist at the Northminster Presbyterian Church, appeared with the International Singers at the Ohio State Fair, gave a program at the Meat Packers' convention at the Palmer House and with the Chicago Artist Sextette appeared on the programs of the State Teachers Institute in Washington, Penna. Arnold Fishman, basso, has been engaged to sing in the artist chorus of the Chicago Opera Company during the season. Marshall Grisham, bass-baritone, is touring the Central Western States with his own male quartet. Mary Cooper Kreiser, contralto, will sing during the season in Washington, D. C., and at Camp Jackson's Mill music camp in Virginia. Mrs. Kreiser will be special soloist at the First Presbyterian Church in Indianapolis this season. James Olson, bass, has just finished a four months' tour of Canada and the New England states as a member of the Singing Marines. Roberts Walls, tenor, from the University of Idaho, is scheduled for appearances during the season in Moscow, a P.E.O. program; in Libby, Mont.; joint recital in University Auditorium; as soloist with the University Symphony Orchestra and in concert for the Spokane Music Art Society.

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TEN-YEAR-OLD SONDRA BIANCA, New York-born pianist, will be soloist at the first Young People's Concert of the Philharmonic-Symphony at Carnegie Hall, Nov. 1. Rudolph Ganz conducts.

New Transcriptions Prepared by Byrns

Symphony transcriptions that will be played by Rodzinsky, Monteux, Goossens, Stock and practically all major symphony organizations have taken Harold Byrns away from the conductor's podium this year, a post he occupied with the Ballet Theatre at Rockefeller Center last season and the Philadelphia Orchestra at Robin Hood Dell.

Mr. Byrns also spent a large part of the past year in preparing Artie Shaw, the young leader of popular American music, to enter the concert field as a conductor of a 55-piece orchestra which is slated to open a nation-wide tour at Carnegie Hall. Shaw's principal studies with Mr. Byrns were orchestration and baton technic.

Mr. Byrns, born in Hanover, Germany, in 1908, studied at the Staat Hochschule for Music in Berlin. He conducted opera and symphony orchestras in Germany and Italy and served as assistant to Leo Blech and Erich Kleiber at the Berlin State Opera. He was director of various opera houses in Germany and conducted the Dresden Philharmonic and Singakademie before coming to this country in 1936.

Mr. Byrns' symphonic transcriptions have been played among others by the New York Philharmonic Orchestra, Boston Symphony, Philadelphia Orchestra, NBC Orchestra, Cleveland Orchestra, Pittsburgh Symphony, National Symphony Orchestra, Radio City Music Hall Symphony, the Ford Hour, the Ballet Theatre and by Jascha Heifetz. He has made orchestrations for G. Schirmer and the Edward Marks Music Corporation (for college orchestras), and is working on an orchestration of Prokofieff's Piano Suite, Op. 12, for Amrus, Inc.

Mr. Byrns' orchestration of a piano suite by Smetana will be given its first New York concert performance at Carnegie Hall under Dr. Rodzinski. It already has been programmed in Cleveland. Works by Mr. Byrns also are published by Mercury Music, Inc. He has just finished transcriptions for the piano a 2 hands of the 9 symphonies by Gustav Mahler. Mr. Byrns also is an opera and Lieder coach. Among his singers is Lawrence Whisonant, American Indian Negro.

Passed Away

MRS. FLORENCE FRENCH, editor and publisher of The Musical Leader, of Chicago, died in that city on Oct. 14. With her husband, the late Charles F. French, she founded the musical publication 41 years ago. Mrs. French had studied piano with Leopold Godowsky. Surviving are three daughters, Mrs. Leroy Demerath of Chicago, Mrs. Sidney Smith and Mrs. Will D. Ward of New York.

Mrs. French was at one time Chicago representative of the Musical Courier and a valued member of its staff in the late 'nineties.

ESTELLE HARRIS EARP, well-known church and concert soprano of former years, died following a lengthy illness in New York on Oct. 8. Having served the Church of the Divine Paternity some twenty years, after resigning the position she married the late Willard Earp. In demand as soloist for prominent clubs and oratorio societies, she is said to have declined an engagement with the Metropolitan Opera under Maurice Grau. She leaves a sister, Claire Harris Strakosch, who is a daughter by adoption of the late opera and concert soprano, Clara Louise Kellogg-Strakosch.

JESSIE OLLIVIER, 83, who sang soprano roles with the old Boston Opera Company and was for the past 30 years a teacher of voice, died on Oct. 18 in New York.

THEODORE CASSEBEER, 63, who in 1939 retired as vice president of Steinway & Sons, died on Oct. 11 in New York. Born in New York City, he was a member of the Steinway family and entered the firm in 1896. In 1919 he became factory manager and a director and in 1931 was named vice president. He was known as an expert in judging woods. Mr. Cassebeer was a member of the 7th Regt., a former governor of the New York Athletic Club, a founder of the Winged Foot Club and a trustee of Lenox Hill Hospital. Surviving are his widow, two sisters and three brothers.

GEORGE LEHMANN, 76, violinist, conductor, teacher and writer, died in Yonkers, N. Y., on Oct. 14. Born in New York City, Mr. Lehmann studied violin at Leipsic Conservatory with Schradieck and Hermann, harmony with Lammers and fugue and counterpoint with Jadassohn. He also studied with Joachim in Berlin and in 1883 won the Helbig prize at Leipsic for his playing of Joachim's Hungarian Concerto. In 1894 he returned to New York as a teacher and writer. In 1916, after several years spent again in Berlin, he became director in New York of the Lehmann Violin School. He composed works for violin and also wrote and edited books on violin playing. From 1886 to 1889 he was concert master of the Cleveland Symphony and toured the country with the Lehmann Quartet. His widow and two daughters survive.

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Music was used as an aid to a local anaesthetic with complete success when Tchaikovsky's B flat minor piano concerto, was broadcast as Mrs. Pauline Siegal gave birth, by Caesarian operation, in Henrotin Hospital, Chicago, on Oct. 17 to a five-pound son. Dr. Edward L. Cornell, in charge of the experiment, said the purpose was to sooth and distract the attention of the patient. Dr. Cornell, styling the experiment a success, declared that further tests would be made and if results were similar, a phonograph using high fidelity recordings would probably be installed in the hospital for use where local anaesthetic operations were performed.

Musicians' Strike on Radio Called Off

Following a conference between Mark Woods, vice president and treasurer of NBC, Laurence W. Lowman, CBS vice president in charge of operations, and James C. Petrillo, president of the American Federation of Musicians, the strike of musicians against the radio networks was called off on Oct. 17. The 10-day strike arose over a disagreement between the union and KJAS, the CBS outlet in Pittsburgh. Musicians of KQV, in that city, walked out in sympathy and Mr. Petrillo ordered orchestras on sustaining programs of both broadcasting companies out. Details of agreement, it was said, will be worked out.

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The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Photo by James Abresch

HENRIETTA SCHUMANN,

pianist, gave her first Carnegie Hall, New York, recital on Oct 29 playing works of Prokofieff, Tanieff, Bach, Rachmaninoff, Strauss-Godowsky, Schumann, Liszt and others.

Defense Spurs Kansas City Music

KANSAS CITY, MO.—In spite of national defense campaigns and unprecedented taxation, musical activities in studios, schools and by concert promoters are starting with considerable zest this fall, with larger enrollment in many instances.

Mu Phi Epsilon announces four concerts for their Morning Musicale series at Edison Hall. The first was on Oct. 28.

Sigma Alpha Iato has already presented the first of four programs at the Nelson Gallery.

N. De Rubertis, and his Orchestra in conjunction with the Edna Forsythe and Lois Black Hunt studios will open their seasonal programs at the Nelson Gallery, Nov. 23.

The Federated music teachers had their first Rally program at Kansas City University, Oct. 12. The Kansas City Musical Club's fall assembly at the Art Institute was on Oct. 6.

In the 21st concert course planned by Mabelle Glenn, director of music in the public schools, Kansas City school children will enjoy ballet and opera in association with the Kansas City Philharmonic Orchestra.

The Fritschy Concert series, in its 35th season, presented Rossini's Barber of Seville with Hilda Reggiani as Rosina, Oct. 28. Other events are: Don Cossack Russian Chorus, Nov. 18; Zino Francescatti, Dec. 2; Oscar Levant, Jan. 27; Richard Crooks, Feb. 10; Ballet Russe, Feb. 24; and Risë Stevens as a closing attraction.

The Philharmonic Orchestra's 9th season, under Karl Krueger, conductor, was previously listed. Fritz Kreisler, Artur Schnabel, the Littlefield Ballet and a Chicago Opera Company cast in presentations of Hänsel and Gretel are features.

The Philharmonic Series will also include appearances by Bruna Castagna, contralto of the Metropolitan, and Benny Goodman, clarinetist. Frederick Stock, Eric Delamarter and Howard Hanson as guest conductors in their works.

C. C. B.

Photo by De Bellis

ERNEST McCHESNEY,

American tenor of radio, oratorio and light opera, gave his first Town Hall, New York, recital on Oct. 22.

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